

SQUARE DANCING

MAY, 1978

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Please keep driving home the point about dancing properly as you have in the February issue. Newcomers in the activity are surprised when they encounter "junk" dancing and wonder why it wasn't taught. I am duplicating your article for distribution in our area. . . .

Ben Lamb

Ligonier Valley, Pennsylvania

Dear Editor:

Just a line to let you know the value of your listings of Information Volunteers. On our recent non-square dancing group holiday in Hawaii it only took a few phone calls and arrangements were made whereby Buddy Weaver, the youthful round dance leader, called and picked us up where we were staying, took us to the dance at the YMCA in Honolulu and dropped us off at our lodgings after the dance.

Incidentally, we enjoyed the dance very much and were pleased to dance with so many other Canadians as well as other visitors from the
(Please turn to page 55)



- 5 Hot Line — Late News
- 7 As I See It by Bob Osgood
- 12 Exhibitions
- 16 The Ladies' Responsibilities
- 20 Publication Profiles
- 22 Ladies on the Square
- 24 Vox Saltatoris
- 26 Take a Good Look — Circulates
- 27 The Dancers Walkthru
- 30 Square Dance Diary
- 31 Roundancer Module
- 32 Paging the Round Dancers:
John and Shari Helms
- 33 The Callers' Textbook
- 37 Contra Corner
- 38 Style Lab — Market Lass
- 41 Round the World of Square Dancing
- 45 Callers/Teachers Workshop
- 54 Caller of the Month:
Jim Cholmondeley
- 62 On the Record: Reviews
- 86 The Sing-Along
- 88 Square Dance Date Book
- 94 Fashion Feature

SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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GENERAL STAFF

Editor and Advertising	Bob Osgood
Editorial Assistant	June Berlin
Dancers Walkthru	Becky Osgood
Processing	Joy Cramlet
Circulation	Mary Mayor
Sales Reps.	Tru Loy
Art Consultant	Frank Grundeen
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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RED HOT



CALLERLAB SELECTS ITS EXECUTIVE COMMITTEE FOR 1978-'79: These six will direct the activities of the growing International Callers' Association for the coming 12 months: John Kaltenthaler, (Executive Secretary), Jon Jones, Jack Lasry (Chairman), Bob Van Antwerp, Lee Helsel and Al Brundage. The Convention, which attracted the largest number of callers ever to attend a single meeting, was



an exceptionally successful event. (See brief news note page 23. Full coverage with pictures in June issue of SQUARE DANCING.)

PREFERENCE POLL: Insufficient votes make it impractical to include this feature. If you'd like it resumed send in your votes.

HAVE WE YOUR DIRECTORY UPDATE? We need up-to-date listings of all association presidents and current area publication editors. If you have had an election recently, be sure that we have the listing by May 15th.

SEVEN SELECTED FOR 1978 SCHOLARSHIPS: Here are the recipients of this year's Callers' School Scholarships. Congratulations to them all: Bill Ellis (Calif.), William C. Fage (Mass.), Douglas B. Foster (Bolivia), Bill Franck (Texas), Steven Moore (Calif.), Burt Summers (Fla.), Dale and Arlene Whiting (Kans.).

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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AS I SEE IT

bob osgood

May, 1978

WHEN IT COMES to mind boggling questions, every year about this time someone will ask, "How many people have taken square dance lessons over the years?" It's rather like asking "How high is up?" Nobody knows. And it's strange, but all attempts to take accurate counts of class enrollments have failed miserably. In our last survey fewer than 500 classes reported in, but we know from checking area publications, talking to callers and comparing our own sales records for the Basic Movement Handbooks and graduation diplomas, that a great many new classes must have started this past fall.

Not too long ago we made an educated guess that there are some 9,000 callers in the activity today — an estimate that isn't too out of line when you consider that perhaps one out of every ten callers presently belongs to CALLER-LAB, the International Association of Square Dance Callers, a group which presently has more than 1,000 dues-paid members. If this is so, and if the average caller teaches a total of six squares of dancers in a year, we are talking about almost half a million new dancers coming into the activity annually.

The count *could be* much greater. The average class size *could be* seven squares, the number of callers *could be* more than 10,000. But using the number of half a million new dancers annually, that comes to five million coming into square dancing in just the last ten years, ten million since 1958.

Of course, the obvious follow-up question would be: but of these, how many are actively dancing today? The question is purely academic, for who knows? But it's a cinch that if only 75% of those who take lessons stay with the activity there won't be a community without its fair share of thriving square dance clubs and there wouldn't be a capable caller

who wouldn't be busy every night.

What is the secret to retaining the greatest percentage of class graduates? We'd like to find out. There's always going to be a certain attrition, for square dancing is not everybody's cup of tea. But if we can find ways to extend the average person's square dance life expectancy from the current guess of one year from the time he starts beginner's class, to three or four years, we will be taking a giant step.

Summer is just ahead and then a new semester of beginner classes will be set to go. This is a good time for thoughtful contemplation of what lies ahead. Our goal for Fall, 1978, should not simply be *the largest class enrollment ever*, but rather — *a new year with a promise of a long and healthy square dance future for every newcomer*.

Victory for Smooth Dancing

OCCASIONALLY SQUARE DANCERS will interpret the words *styling* and *standardization* to mean *regimentation*. Nothing can be further from the truth. Smooth, considerate dancing is beginning to gain the spotlight in many areas. Callers tell us that they are spending more workshop time than ever before in stressing which way to face before and after any given basic. They are busy explaining how far to move for a quarter, a half, and a three-quarter turn, and they are teaching experienced dancers how to do a grand square correctly. "These are things we thought dancers were taught in their beginning lessons," writes one caller. Apparently some dancers forget these things unless they are given enough time to dance correctly and unless they are reminded of the right way at regular intervals.

We were delighted to learn that the 28th National Square Dance Convention set for Milwaukee, Wisconsin, in June, 1979 will have *smooth dancing* as its central theme.

Perhaps leadership is beginning to recognize the importance of *quality* in dancing as opposed to placing the emphasis on quantity of new movements. It may be that dancers are beginning to realize a sense of pride in dancing smoothly, in moving to the beat, in avoiding rough turns and erratic movements that sometimes interrupt the natural, smooth flow of the dance.

These are good signs. We hope they continue.

As Others See Us

The Modern Square Dance Image. By the Communications and PR Committee of CALLERLAB — Stan Burdick, Chairman, 1978.

IF YOU'RE NOT A MEMBER of CALLERLAB then track down a caller who is and ask him to let you see this presentation devoted to the handling of square dance public relations and publicity. The book is not for sale and while it is not available to other than members, it can be borrowed and is loaded with ideas and suggestions for the promotion of this activity.

The large (8½" x 11", 140 page) volume is well laid out and is profusely illustrated with examples of posters, "How To Do" news releases, etc. Much of the content has been reprinted from the various square dance publications with articles and quotes coming from dozens of square dance personalities from all parts of the square dance world. CALLERLAB, the committee and editor Stan Burdick deserve a nice pat on the back.

Miscellaneous

● In the February issue we wrote about a club in Illinois where several members share the calling. Albert H. Wigchert from Phoenix, Arizona, reminds us that this is not unique with Illinois. "There are fifteen clubs in the Phoenix, Arizona, area that use this multiple caller system and have used it ever since the club was formed in 1948. Our club, Isaac Squares, has about 150 members of whom almost thirty are callers." We remember Arizona and its dancing back in the 1940's and we should add that these are not callers such as many of us know them today with a large repertoire of calls, but are individuals each of whom may know one or at most two calls. Of course, there are some

exceptions. We recall being at one dance in Phoenix, years ago, when one of the couples said, "Here comes Mañana now." They were simply referring to the caller who knew this one call to the possible exclusion of all others. Before the end of the evening he and some twenty others had each called their one number. Unique, wouldn't you say?

● Don't be fooled into thinking that there's a shortcut to being a non-profit organization. If your club qualifies for non-profit status, your accountant or your lawyer is the one who will know. Belonging to a national organization to gain a "tax free" rating means also that you are endorsing such a national organization and all of its projects. There are many stipulations to consider before a group can rate non-profit postal services and the other privileges reserved for certain religious and educational organizations. With postal rates going up and up, we're all looking for solutions. However, we must make certain that the solution is not creating a greater problem.

Two Ladies — Some Thoughts

RUTH STEIN was a person of gentle knowledge who knew more of many things than just about anyone I have ever known. She never flaunted her knowledge but shared it and taught many of us to see things we didn't know existed. She and Harry loved square dancing and contras and always were an important part of the activities of our clubs and of our life.

Dorothy Jones was one of those rare persons who comes into one's life and leaves indelible impressions. She entered a room like early morning sunshine and every dancer there felt warmed by her smile. At a time of need, Dottie and Chuck pitched in to be our club presidents for six months. That six months lasted more than ten years and Rip 'n Snort became a wonderfully close-knit square dance family. Dottie was very perceptive about square dancing and she wrote some of her thoughts for us back in 1958. You'll find them on page 16.

We lost both Ruth and Dottie early this year — both good friends, both irreplaceable members of our square dance family. Their contributions and love will continue on through those who knew them and we dedicate this issue of SQUARE DANCING (or Sets in Order, as they might have preferred it) to them both.

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



Dear New Graduate:

Many square dancers have expressed the opinion that the happiest times of their square dance lives were spent in a square dance class while learning how to dance. Some feel the reason for this is due to the fact that the interest of the dancer is at the highest point when he is learning new material. Others feel that there is a great sense of exhilarating pleasure in *becoming* a dancer. Couple with this the joy that comes with making new friendships, with discovering that you *can* dance and move to the music and that you have found a hobby that husbands and wives can share together, and you have an unbeatable combination.

Some individuals feel that the fun starts *after* classtime is over. Others who look back at class as a happy no-pressure time claim that something valuable disappeared from their lives when they moved from class into the wide world of square dancing.

This does not have to be the case. The true fun of square dancing can continue on and on after the lessons are over. To emphasize this fact, some square dance leaders have held to the theory that there should be no class and consequently no graduation but instead the learning should take place in a club so that the joys of square dancing that confront the new-comer can go on forever.

Whatever it is in class that makes the time important, whether it is the circle of new friends, the caller/teacher you enjoyed or the atmosphere combining all these elements, these same qualities can and should exist for you in the months and years ahead.

Here are a few tips and suggestions from other dancers, many of whom graduated from class as long as 15 or 20 years ago and who are still enthusiastic supporters and dance regularly.

- Let square dancing be important in your life, but don't let it be the only thing that is important. A person who has only one interest can become shallow. A person who plays golf or bridge, or bowls or square dances every day, morning, afternoon and night to the exclusion of all other interests *can burn out*. On the other hand, the person with varied interests may find that square dancing can fill a normal need and be a *part* of one's life for many years.

- Be a smooth and considerate dancer. If others enjoy dancing with you, you'll find that your circle of square dance friends will grow. If in doubt about your ability to dance smoothly, check your friends, your caller, your wife or husband. There are certain criteria to which you must measure up. Many of the *styling notes* contained in the Basic Movements of Square Dancing Illustrated Handbooks spell these out. Even advanced dancers find it intelligent to go back and check these points from time to time.

- Club involvement enhances your dancing pleasure. The person who as a club member supports a square dance club, adds extra value to his square dance life. Holding down an office, sharing in the duties, all can be an important part of your enjoyment. On the other hand, while doing your share avoid getting trapped into spending all your recreational time on the work side of square dancing.

This message, which appeared in SQUARE DANCING years ago, contains some thoughts for you as you set out in the world of square dancing:

Who is a square dancer? Is he young . . . or is he old? Is he tall or short? Have you ever really noticed?

Is he the corner grocer or the engineer deeply involved in the next space flight? Does he belong to the church you attend? Did he vote for your candidate?

You say, "I don't know," and what you



mean is that it doesn't matter. Well then — what does matter? And who is he?

He's that hand — stretched out in friendship to you. He's that friendly smile — encouraging you on. He's that link that makes a square of dancers complete. He's a part of that class you started with. He's a part of that club you've danced with all these years. He's a part of that group of friends who travel together to festivals. He's the joy — the rhythm — the love that makes square dancing.

Who then is a square dancer? Look closely — for he is the most important part of square dancing — YOU. — *Becky Osgood*

How We Dance

In the weeks and months that you have been dancing you have come to recognize certain

significant factors. For one, some of the basics you have learned bear striking resemblances to other movements your caller/teacher gave to you earlier. Even though some movements are obviously more difficult, the learning comes quickly because (1) you've learned the importance of automatic reaction, (2) you have learned to listen and convert the caller's directions into action and (3) in learning the early calls you have mastered the body mechanics of the standard patterns. This latter is most important because so many movements bear a marked similarity to others.

Take the swing thru as an example. When your caller taught you how to form an ocean wave the formation was unusual to you and for that reason your attempts at a swing thru, turning first with one hand and then with the next, felt a bit awkward. Then, as you worked





more with the pattern a swing thru became as comfortable for you as a right and left thru or a square thru.

A little later when you were taught how to do spin the top its similarity to the swing thru made the learning time for this movement much shorter. And this sense of familiarity had the same effect on other movements working from an ocean wave.

A good example of a flowing, hand-turn movement which may have been introduced to you in recent weeks is Spin Chain Thru. It works from two similar (or identical) parallel ocean waves (1) and it starts in a manner similar to the swing thru. Each person turns by the right (2) half way. Then those in the center (the men) turn by the left (3).

Here the similarity to swing thru leaves us. Instead of turning only half way, those turning



by the left go three-quarters (3) until they momentarily form an ocean wave across the set (4) at right angles to the two original waves.

Without stopping, those reaching the center turn by the right hands half way (5) and then turn with the waiting person on the outside by the left hand (6) three-quarters (7) to end in similar parallel ocean waves (8).

If you were initially taught Spin Chain Thru before you knew how to do a swing thru the movement would be quite complex. However, because you had mastered the art of working from ocean waves, the Spin Chain Thru appeared less difficult. You'll find as you continue on in square dancing that this is the case with many movements. There are many similarities. Learn the "key" basic early and you will find that offshoots of the movement take much less time to master.



*Introducing Square Dancing
to the Public*

DEMOS and EXHIBITIONS

Eye-catching patterns rather than complexity make good exhibition material.



NEXT MONTH Oklahoma City will play host to some 20,000 square dancers from all parts of the world when it produces the 27th Annual National Square Dance Convention. Like all of the predecessors, the Oklahomans will include as a part of their show some features that may be different. However, you can look forward to much that has become standard fare at these big ones.

One of the main attractions at the National Conventions are the nightly exhibitions with trained dance groups coming from all over. In the past these have featured blind groups, dancers in wheel chairs and exhibition teams ranging in age from barely 5 to nearly 95. If you've attended all of the past conventions you will have seen dancers on roller skates, cloggers and highly precision groups that rival the antics of the Rockettes.

Demonstrations vs Exhibitions

Exhibitions range from a moderately trained square to highly disciplined groups of many

squares. Over the years there have been literally thousands of displays of square dancing performed for non-dancer as well as dancer-oriented groups in front of audiences made up of local PTA and fraternal groups to more elaborate displays on television, movie premieres and huge extravaganzas in such unlikely places as The Hollywood Bowl, Soldier's Field in Chicago and The Los Angeles Memorial Coliseum.

"Won't you bring a square over to the lodge hall and show us what square dancing is all about?" Such a request made to a home club caller often results in either (1) his selection of a square made up of the more experienced dancers, or (2) a general announcement that there will be a demonstration and any who wishes may take part.

A demonstration frequently requires little or no rehearsal. A few announcements regarding costuming and a reminder to the dancers regarding styling and basics to be used may be



Costuming that fits a theme, and variety, such as this big circle pattern performed by The Heritage Dancers at Pea Ridge National Park, are the stuff that helps to make great exhibitions.



In exhibitions, playing to the audience is what it's all about.
A group of square dancers can be influenced by styling and costuming.

all that is necessary.

The simpler the demonstration is, the more effective it may be. "Show it like it is" is usually the purpose of a demonstration. Frequently, after showing a simple patten call and a singing call, the situation may be appropriate for members of the viewing audience to join the experienced dancers in a simple dance or two. This is often the most effective means of displaying the appeal of square dancing to the general public.

Exhibitions, on the other hand, are essentially a square dance "show." Most involve costuming and preplanned choreography, with attention given to entrances and exits. At one time exhibitions were displays of dance material that the general square dancing public did not know. As a matter of fact, many patterns such as Throw in the Clutch (Allemande Thar Star), The Wagon Wheel, Harlem

Rosette and others were created by the caller for his exhibition group and later were picked up by other callers and used as standard basics for general dancing.

In a similar manner special styling created for the early exhibition groups captured the imagination of the club dancer who, in turn, copied it. Much of the styling that we use today began in this manner.

Today exhibitions and demonstrations still have their place. Quite frequently the effective demonstration is used as a "do this" method of teaching. A caller in class may call on a group of his experienced "helpers" to demonstrate the new basic. Or, he may select at random four couples from among the beginners themselves, explaining a new basic to the four as the balance of the class looks on. This method of demonstration teaching often cuts down the learning period and, while the caller/teacher

Lines (if they're straight) and stars (if symmetrical) lend zest to the demonstration.





This demonstration is tailor-made for a Health, Physical Education and Recreation Convention. One blind square, one in wheelchairs and others from a square of five year olds to a group in their 80s demonstrate that square dancing offers something for everyone.

concentrates on just these eight dancers in teaching a pattern, those who are watching on the sidelines learn much from this demonstration.

Some Tips for Exhibitionists

Exhibitions that require many practice sessions and special costuming in order that a group may display its talents in front of a festival or convention audience are still very popular today. Those interested in organizing exhibitions have the advantage of being able to benefit from almost three decades of exhibition experience. From those who have worked in exhibitions, as well as those who have viewed exhibitions over the years come a number of suggestions.

Square dance shows should be *in good taste*. What the non-dancing public sees will make an indelible impression and will provide an understanding of what this activity is all about. Exhibitions have basically two forms of audiences. The first are the non-dancers; the second are dancer audiences which are often made up of highly experienced dancers. Considerable attention should be given to which form of audience the exhibition is to please.

Too long — no exhibition can afford the luxury of going on forever. All too many times those dancers who have practiced and rehearsed for months for a single presentation in front of an audience make the mistake of *going on too long*. The best suggestion is to keep it short. Leave the audience wanting more.

No spontaneity — there is nothing less interesting than to watch a group of square

dancers come on like a drill squad with everyone obviously concentrating on the number of steps he takes. The overrehearsed group does not personify the joy and fun of square dancing.

A Few Pointers

While concepts of exhibitions vary, these are some of our own thoughts gleaned from having viewed many exhibitions and having fielded a number of our own in the past. They also reflect viewpoints of others who over the years have expressed their feelings orally or in written form.

Variety comes in the form of dances you select. Remember that what may be most appealing to the advanced dancer may not offer the best visual effect so aim for lines, circles, stars, grids, etc. Don't overlook a varied singing call as well as patter and possibly include rounds, quadrilles and contras.

Look for the unusual. A square in waltz time, intermingling squares and choreography that allows you to move from one type of formation to another (i.e. from a square into large circles into contra lines without stopping) fall into this category.

When working in front of a square dance audience, look for material that may not be familiar to them. The American folk dance tradition is rich in material. It takes a little research, but it's easy to come up with items that are definitely a part of the square dance heritage, although not commonly done today (play parties, Mescolanzas, etc.)

Keep it right — use a caller who is visible to

the audience. Remember that one of the unique elements in American square dancing is the caller. While most of the folk dances from other countries are memorized patterns, square dancing is unique in that it does have extemporaneous calls provided by a caller.

Be natural — let the dancers' enthusiasm show. Don't be afraid to goof. But do spend practice time in regrouping. Perhaps you can recall watching a performance of the famed Ice Capades where at one point a long weather vane-type of line is formed and rotates rapidly around the ice. Always there will be one skater who misses the end of the line and skates like the blazes to catch up, to the amusement and wholehearted support of the viewing audience.

If there needs to be an explanation concerning a portion of the dance, let it be brief. If there is to be such an explanation take a tip from the late Dr. Lloyd "Pappy" Shaw whose youthful Cheyenne Mountain Dancers enthralled audiences with their enthusiasm and grace. During an explanation by Dr. Shaw they would immediately turn to face him and freeze in place, listening intently so that they would not distract the attention of the audience.

Avoid awkward pauses — long blanks in a program, for whatever reason, are disconcerting, make an audience uneasy and take away from the impact of a performance.

Prerecord your music — be sure that the recordings you use are fresh ones — not scratchy. If the music you use is on an LP recording, have a dub made of it. If the hoedown accompaniment you are going to use

is short, necessitating moving the needle to start over, then consider pretaping the record and extending it to the needed length (or better yet, cut your routine length to fit the recording).

Costumes — avoid the regimented look. We happen to like the varied costume effect. The uniform costume is not always flattering to everyone. It's fine to be similar in style, but let the materials be different. A viewer likes to be able to pick out a specific couple by what they're wearing and then follow them through a pattern.

Gear your program to your audience — sometimes your performance will be on a gymnasium floor with your audience above you. Other times you will be on a stage where dancers may be at your level or below. Keep this in mind when selecting your choreography. And remember, the most challenging patterns, as we said before, are not always the most eye-appealing. A simple Texas Star or a Texan Whirl may get ohs and ahs from the viewers where a combination of the latest and the greatest may only leave them confused.

Present the Best

Whether you are planning to take part in a pageant where all of the acts fit into a single theme or if you will be one of a hundred squares taking part in a half time performance at a major football game, the demonstration or exhibition should exhibit the very best that square dancing has to offer, partly as a show of pride of this activity and partly because, who knows, those who are viewing may be our potential future square dancers.

The spectacular of all demonstrations — the National Convention, provides the opportunity to promote the activity and woo many to beginner classes.





Dottie

The Ladies' responsibilities toward Square Dancing

By Dottie Jones, Hollywood, Calif.

(In memory of Dottie — reprinted from December, 1958)

FROM MY very first lesson two aspects of square dancing have seemed very important and exciting. First that it was a couple activity and second that it gave me a chance to participate. Up to that time I had always been an observer. Then with participation came assuming responsibilities as a dancer and as a woman which resulted in great joys I had never known before. Responsibility can mean Duty (rather a horrible word) but it can also mean having fun yourself because you are adding to the enjoyment of others. Hoping not to sound too Pollyanna-ish, here are a few of the specific fields in which I feel we women have a direct responsibility to square dancing.

MANNERS CAN BE FUN. Each of us probably has an early impression of some particularly gracious dancer. Mine is Dorothy Martin. It wasn't just that she was an experienced dancer; it was because she moved her body and used her skirts in such a natural manner. Her hands, her feet, her face were all part of the dance and music. Everyone was glad when she stepped into a square. One of her most apt pupils is my friend Ione Harter. Even when she is standing still, her feet are moving slightly to rhythm, she is smiling, you can tell by looking at her she is doing something she loves.

Skirt work can be beautiful. It can also be painful if several yards of rick rack are swished in your face. Extra turns in a ladies chain or do-si-do can be very pretty, particularly in exhibition work where all four ladies are acting in unison; a high kick on an allemande left shows you are enjoying yourself, but if it throws your partner off balance it is neither comfortable nor courteous. The other ladies in the square are important too; sometimes you

can make or lose a friend in a ladies chain by the way you help or hinder her to do her part gracefully.

HOSPITALITY IS FOR EVERYONE. The committee in charge of a dance can be counted on to do their share; but every woman on the floor is a potential hostess — to old friends and new, to members and guests. She can let them know she is glad they are there. Refreshment time should be just that; it is also a time to talk to people you haven't danced with. In these days of weight-watching (almost as fascinating to some as bird-watching) an attractive plate of fruit beside the usual doughnuts or cakes may be a welcome sight.

WHAT ABOUT OUR RESPONSIBILITY TO MEN — as square dance partners? To go beyond that would take too long. It is up to us to make them as comfortable and as happy as possible. This includes our own husbands. Due to geographical differences in styling and custom, I would say conformity and comfort should be the keynote. If you are one of those who gets dizzy easily and a man insists on spinning you like a top in a grand right and left or backlashing at the end of a promenade — a smile and a simple remark to the effect "I'm not very good at that" will probably work better than a sudden stiffening of the body and a glare. I've tried both; the first is more comfortable.

Exchanging partners is an important part of our dancing, but this too should be a couple activity. To leave a man or a woman uncertain as to whom his next partner will be is embarrassing and discourteous. A quiet word to your husband that you have been asked for a dance makes it easy for him to ask that man's

wife before the next square begins. At round dance parties programs seem to be popular. A decision should be made between partners as to which one shall handle it in order to avoid mix-ups.

Speaking of round dancing, I have a theory I don't always put into practice but I'm trying: If we gals would try to follow a man's lead as we did when we were ballroom dancing we would probably be more popular and look better on the floor. This is most difficult with your husband, I know, but try it some time — mistakes and all. The surprised, pleased look on his face will be worth it.

Just a word about jealousy. There shouldn't be any in square dancing but we're all human even if we are square dancers. One of the things my husband says he likes about this hobby of ours is that he can put his arms around twenty or thirty women during an evening and not get a black eye — where else is this possible? So I try to keep in mind that he *likes* other women, it gives him pleasure to be with them, but he *loves* me.

CLOTHES MAY MAKE THE MAN but they don't make a square dancer. It doesn't make as much difference *what* we wear as what is inside of them and what we do with them after they are on. Nevertheless, square dance clothes are pretty and fun. I am a little disturbed to see the trend away from dresses particular for square dances. There is a change of pace, a lift to our morale if we set aside certain clothes just for this activity. A gingham dress with puffed sleeves and perky starched ruffles would certainly be out of place at a cocktail party or at a barbecue — bare shoulders, draped chiffon, or a plain blouse and skirt seem out of place at a square dance. Class nights can be different than party nights; but any woman who doesn't have at least one typical square dance dress that she wears only to square dances is missing a lot of fun and also some of her responsibility to the great tradition of American folk dancing.

THE CALLER AND HIS WIFE are the second most important people in square dancing. (Dancers are first or there wouldn't be any need for callers except in their own showers.) A word of appreciation at the end of the evening, attention to their instructions and announcements are such easy but often neglected

courtesies. Help him in setting up and taking down his equipment (if he wants it); ask him for suggestions as to program; keep him informed as to special events of the evening; arrange a few partners for his wife (if she wants them). Some wives like to sit out part of the time (they probably go to lots more dances than we do), but most of them would probably rather sit at home with a good book than sit *all* evening watching *you* dance.

THE CARE AND FEEDING OF THE "OUT-OF-TOWN" CALLER is a big subject, so just a few reminders. While one may like to be invited to stay in a dancer's home, another may prefer to have a room where he can "get away from it all." One may enjoy a big dinner before his dance; another may have "butterflies" and prefer a quiet meal beforehand with more sociability later. The easiest way to find out is to ask him. A caller has a fine memory for calls and breaks to make your evening a success. Don't stretch it to the breaking point by going up to him or his wife in a strange city and saying "Remember me?" and then have your feelings hurt when he says "No, I don't." He may have been in twenty different localities since he saw you last, and have seen and talked to hundreds of dancers. Make it comfortable for him and easier on you by saying, "I'm Tottie Rathbun (or whatever name seems appropriate). I was at your dance in Lancaster the night the stage collapsed." What a thrill when he says he *does* remember you — and chances are he really will.

TOO MANY RESPONSIBILITIES? NOT REALLY. Different areas have different problems and different answers. Never be satisfied with one opinion — mine or yours. Talk to people about them, find out how they are handled in different places. You may not change your opinion but you'll *learn* something and that is our big responsibility as women, as square dancers, and as human beings.



180 Area Square Dance Publications
Play a Major Role in this Unique

COMMUNICATIONS NETWORK



JOE MARTIN, recently retired from the Detroit Department of Water and Power and his wife Mary, both ardent square square dancers, were busily planning their next move. Three children had been raised in this home; all were grown with families of their own. The large house was much too large now, the winters much too cold and the Martins were making up their mind how they would like to spend their retirement years.

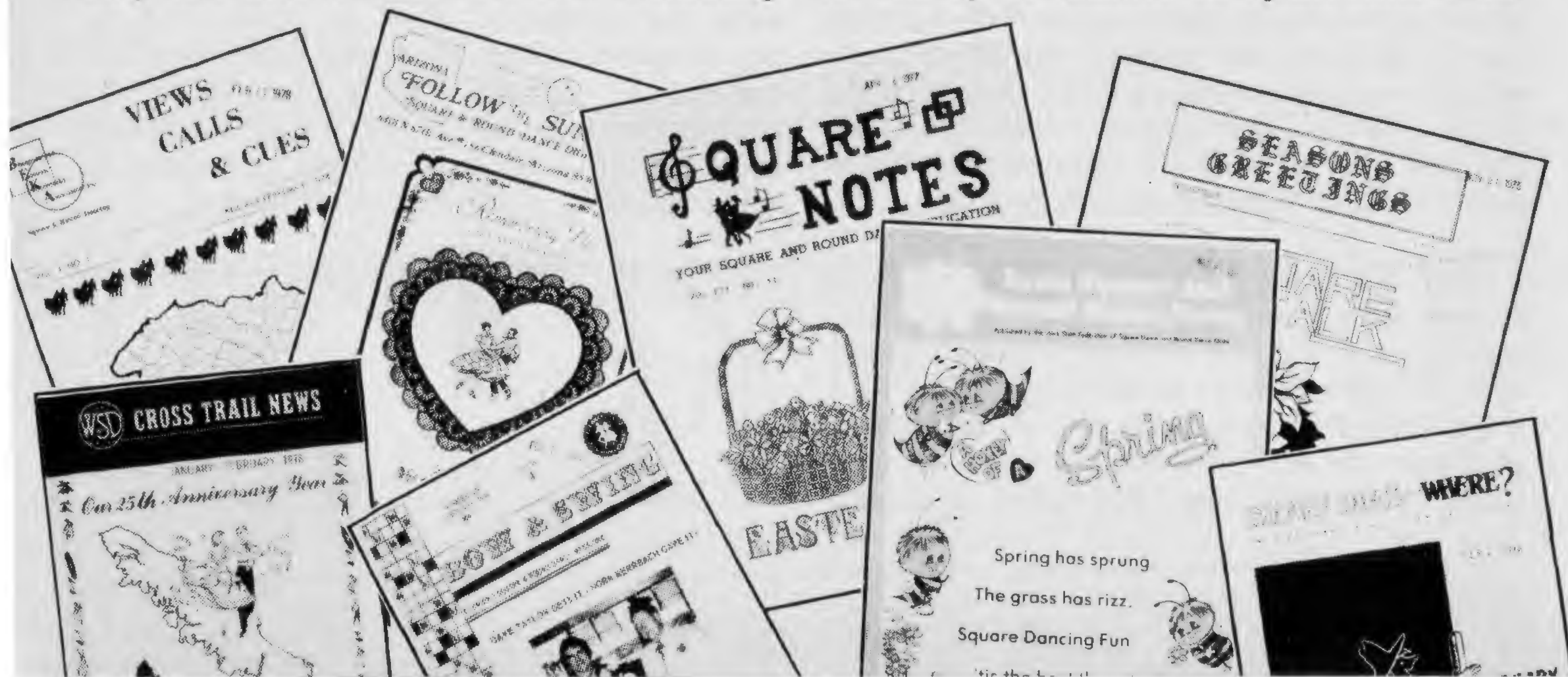
Spread out on the dining room table, long cleared of the dinner dishes, were perhaps 15 or 20 magazines. They had been culled from a much larger number and held within their pages a clue as to what was to come next for the Martins. Using a method successfully applied by many square dancers over the years, Joe and Mary had sent for and were now researching

possible locations for their next home. These were area square dance publications. Bow and Swing out of Palmetto, Florida, Oregon Federation News from Portland, Oregon, The Open Squares from Los Angeles, California, Square Notes from Tucson, Arizona, and Square and Round Dance News from San Antonio, Texas. While each publication was uniquely different in size and format, all had in common dance directories which told at a glance the extent of the square dance movement in each state or community.

Being square dance enthusiasts, Joe and Mary figured that if they could locate a good square dance home then it would be a simple job to find the other attractions they were looking for.

A Helpful Reference

This may seem to be a strange way to decide on the future, but square dancers for more than three decades have been referring to some 200 area square dance publications to help them make up their minds on vacations, business trips, retirement communities and future homesites. One dancer has even reported that the location on a future job assignment was decided for him by the number of square dance clubs



then active in one particular area.

Not all area square dance publications contain directories, though a majority do. A great number are devoted largely to square dance news, featuring articles designed to assist the clubs, dancers and callers. They range to many sizes and while some are printed by mimeograph, others are reproduced by the most sophisticated offset presses.

Varied Formats

Some are amazing for their artwork and professional layout. Some, aware of the rising cost of postage, cram every available page with news, notes and advertisements.

While a number of the publications are the official voices of square dancer associations, others are run by private enterprise, published by individuals or groups of individuals. Some cover just a portion of a large city, while others gear to a readership covering three or four states and in one or two instances a single publication may be the voice of an entire continent, i.e. Australia's South Pacific Square Dance Review.

Magazines Tell It All

To look closely at some of these area publications is to gain a wealth of knowledge about square dancers and square dancing. Because of the originality and cleverness of the editors and their staffs, most of them volunteers, we start this month a new series of articles spotlighting a different area square dance publication every month.

The new feature will be written and researched by Becky Osgood, with bits of the artwork, compliments and kudos passed along with the idea that they may help other budding editors and those interested in the unique field of square dance journalism.

ATTENTION AREA EDITORS

The Sets in Order American Square Dance Society's library of square dance publications goes back more than 35 years and is kept current by a special group here in the SIOASDS office.

An attempt is made to obtain every issue of every square dance publication. These are permanently filed and are often referred to by researchers and students. The current name of the editor of every area publication is consequently published in the annual square dance directory (appearing in the August issue of SQUARE DANCING Magazine). Each editor also, as an exchange, receives a periodic edition of GAVEL & KEY, the leadership newsletter for association presidents and area publication editors.

If your publication is not currently being sent to SIOASDS we would appreciate being put on your mailing list. Your publications are used as a means of updating the list of association presidents that appear in the annual directory and news from your publication quite frequently finds its way into our international schedule of monthly events.

Editors also receive, with GAVEL & KEY, a clip sheet of line art that can be used without charge in the area publications. Editors are also welcome to reprint from the pages of SQUARE DANCING magazine short articles with a credit line "Reprinted from SQUARE DANCING official publication of The Sets in Order American Square Dance Society." For permission to reprint longer articles simply address your request to the editor of this publication for a written confirmation.



PUBLICATION PROFILES

A NEW FEATURE debuts this month. Publication Profiles will throw the spotlight on some of the outstanding area publications edited around the square dance world. It is hoped that in some small way this will give square dancers a better appreciation of the unselfish and often thankless task of those who assist the activity through the printed word.



Published ten times a year and financed by The Toledo Area Callers' Association, PROMENADE is a credit both to the square dance activity and to the publication field. Its pages are clean, neat, interesting (both visually and in content) and someone has learned the valuable lesson of leaving plenty of white space. White space, as you undoubtedly know, refers to ample margins and spacing around copy, and PROMENADE has shown that it is not afraid to use its white space generously.

Taking its February 1978 issue as a sample copy, we find it to be a 46-pager, typewritten and then offset. Black and white throughout with the addition of red to its cover, it is stapled in the middle and then stapled shut for mailing bulk rate.

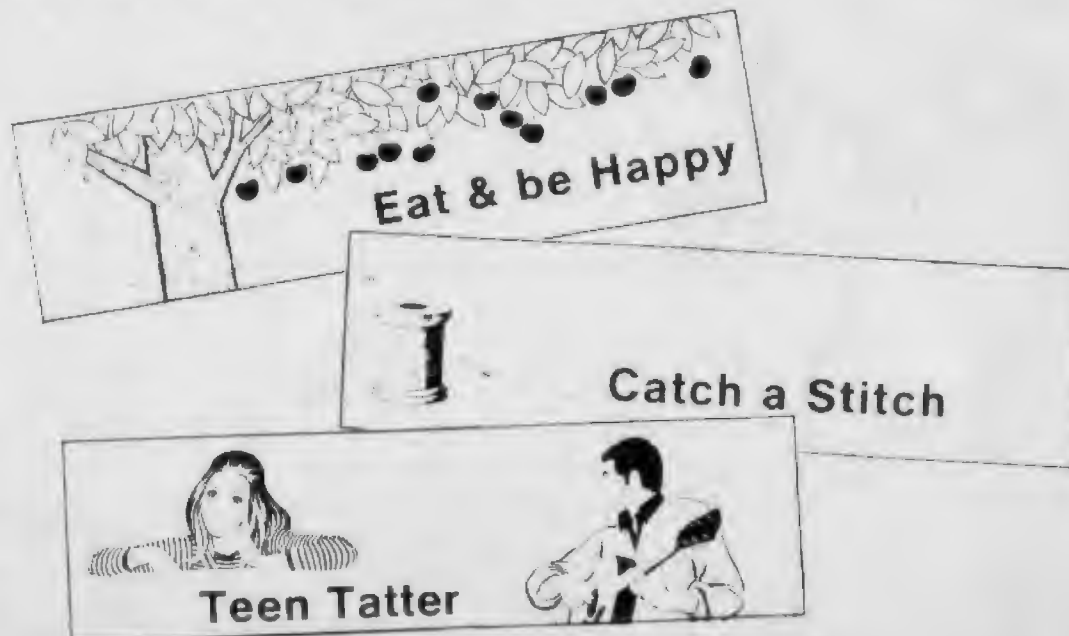
Editors, Lee and Velda Swift, make good use of commercial art spots but obviously are

additionally blessed with local artists (four are listed in the staff credits) who add great interest to the headings and articles with their drawings.

Photographically we note the following idea listed in PROMENADE: "Your club is entitled to one free picture or 1/2 page of group pictures each season printed in PROMENADE (additional pictures are \$2.50 each). Our photographer will come to your club dance and take a picture or you can send in your own black and white pictures." We are impressed with the clear, sharp and happy photos used.

Contents of the magazine include, in part, such features as Editors Editions, Eat and Be Happy, Teen Tatter, Catch a Stitch, Wheelin' and Dealin' (on camping and RVs) and eight pages on Club News, limited to 150 words maximum per club. A square dance figure is workshopped along with a round dance for the month and a page of round dance record reviews. An easy-to-read, two-page calendar breaks down the square dances for the month and is duplicated on another two pages with round dance dates. Beginner classes get a separate page as does a Calendar of Coming Special Events covering activities as far into the future as November. A novel listing, "Coming to Town," gives guest caller dates at local clubs for February and its counterpart, "On the Road," lists out-of-town dates for local callers and round dance leaders.

Commercial space is uncluttered and should prove a good value to advertisers.

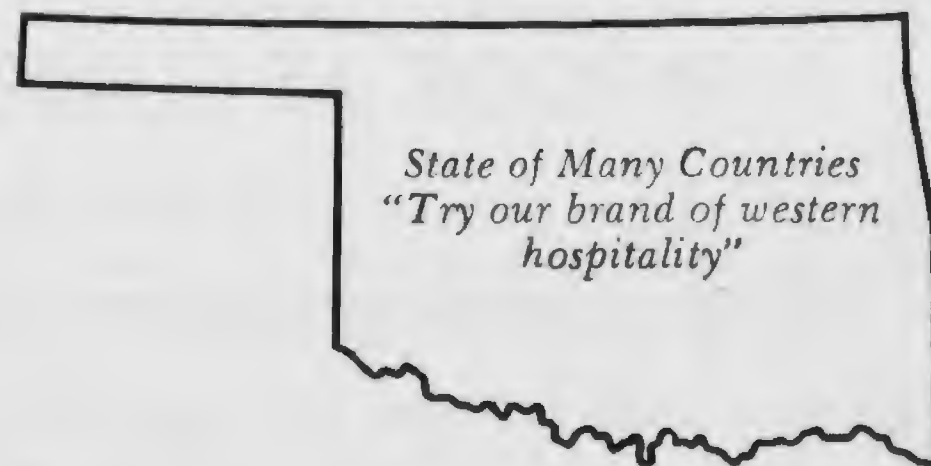


27th NATIONAL SQUARE DANCE CONVENTION[®]

MYRIAD CONVENTION CENTER

Oklahoma City, Oklahoma

June 22, 23, 24, 1978



HOMETOWN ENTHUSIASM for the 27th National Square Dance Convention shifted into high gear at the 1977 Atlantic City Convention. The Oklahoma demonstration included cowboys and Indians. When a stick horse threw one of the cowboys, leaders and workers realized that the final year had started.

Registrations at the end of the Atlantic City Convention totaled 3,932. Totals added each month have exceeded all other Conventions except the previous two. The race by states is on. Texas, surrounding Oklahoma on two sides, has 2,137, while Oklahoma has 1,934. California is next with 872, followed by Kansas with 717, Michigan 476, Missouri 440 and Illinois has 383. All fifty states are well represented as are many foreign countries.

Remembering criticism of sound at previous Conventions, the 27th has placed great importance on good and sufficient sound. Jim Hilton was secured to make a three-day study of sound and sound problems at the Myriad Convention Center. Sound Vice Chairman Oliver Copeland is implementing each detail exactly as Hilton instructed. All equipment and supplies recommended by Hilton have been ordered with shipment made in April. General Chairman Pete Hughes has decreed that there will be no variations from Hilton's instructions.

Availability of good housing prospects continue. Slightly more than 2,500 rooms have already been reserved with another 5,000 in reserve for the 15,000 expected to register in the next few weeks.

At this date (February 1st) there are 470 callers and 135 round dance teachers who have registered. Helping with the Education Program are 111 panelists and 597 solos have registered. Space for 714 RV's, campers and trailers have been reserved.

The fashion show is to be the most lavish affair of the Convention. R.C. and Polly Raulston, Vice Chairmen in charge, continue to add more and more time to the affair. A youth tour that includes a ride on an elephant is sure

to be a highlight in every youngster's life. A family overnight tour to include Oklahoma's most outstanding "Trail of Tears" en-enactment of the Cherokee's move to Oklahoma at Tsa-La-Gi leaves Oklahoma City either Monday, Tuesday or Wednesday. Many other outstanding tours are scheduled.

Facilities have been developed to include 110,000 square feet for square dancing; 16,000 square feet exclusively for round dancing; 12,000 square feet for youth dancing and 2,400 square feet for contra dancing. Great quantities of square dance apparel and other square dance supplies will be available with exhibitors' and suppliers' booths in four areas. Every available space has been sold and variety and assortment will be tremendous.

Trail Dances Scheduled

A Trail End Dance at the Oklahoma State Fairgrounds is planned primarily for the RV and Camper folks, but it is open to everyone. It begins on Tuesday, June 20th and will continue for the duration of the Convention as an afterparty. Other Trail Dances scheduled include Coffeyville, Kansas on June 20th at the City Recreation Activities Building; June 16 at Promenade Hall in Harrisburg, Arkansas; June 17 at Teamsters Hall in Little Rock, Arkansas; June 19th at Fort Smith, Arkansas; June 20th at Stillwater, Oklahoma; June 21 at the Community Building in Midwest City, Oklahoma; a Trail-In Festival at the Marble Falls Resort Convention Center at Dogpatch, Arkansas on June 16th and 17th and an End of Trail Dance at the Myriad Convention Center in Oklahoma City on June 21st.

Time is getting short and no registrations will be confirmed after June 1st. Send yours to Registration Chairman, P.O. Box 10814, Midwest City, Oklahoma 73110 (if you haven't already done so).

LADIES ON THE SQUARE

A LOOK AT CURRENT PATTERNS

By Lorraine Melrose

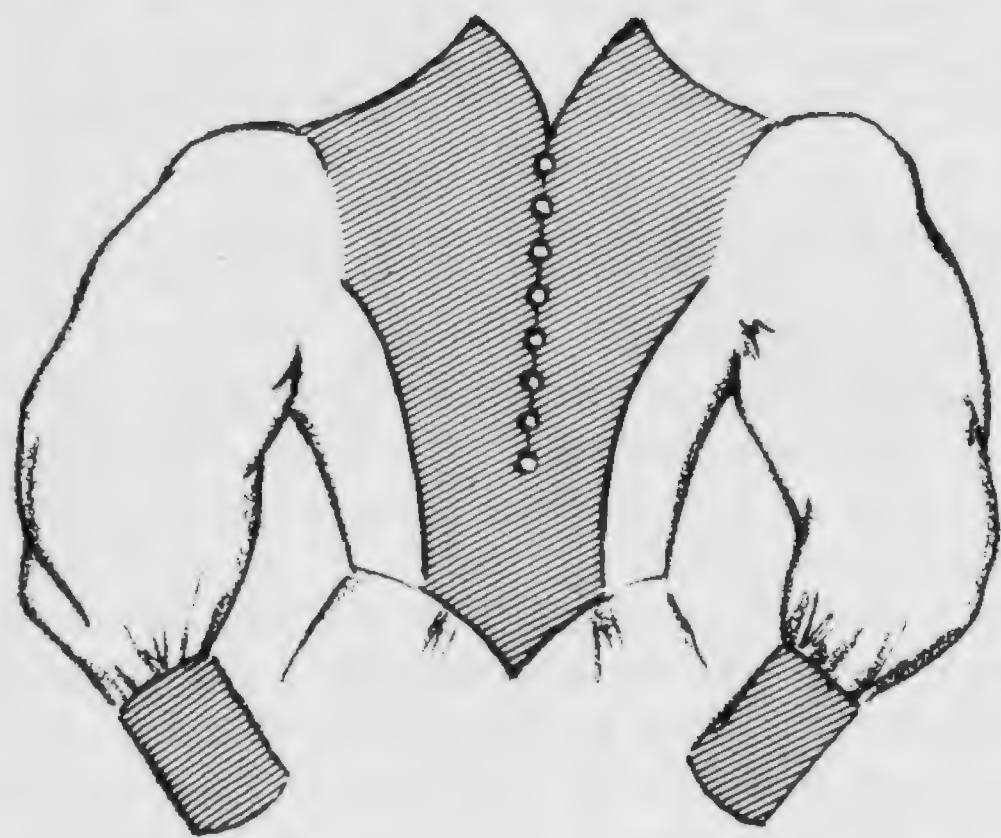


FROM TIME TO TIME the question arises about using parts of patterns, such as collars, necklines, sleeves, etc. for square dance dresses. This is a great idea which will provide endless possibilities for variation and individuality to your costumes (both square dance and street dresses).

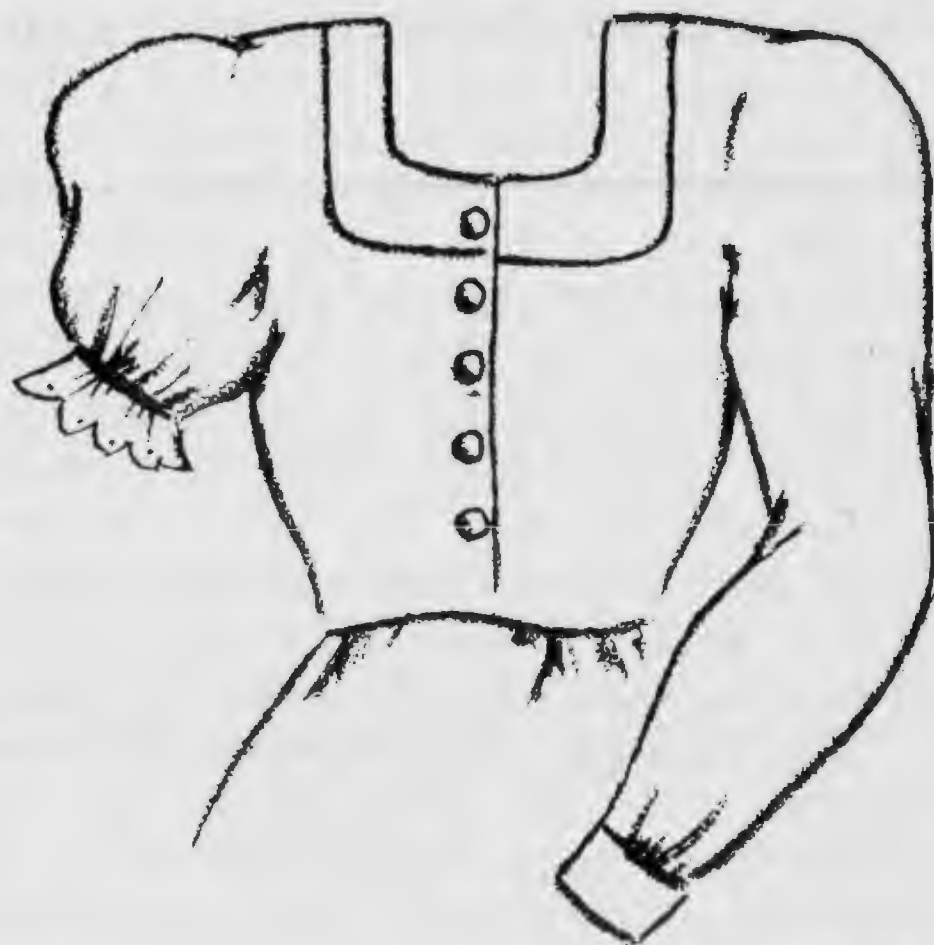
The following are the results of a survey through the April issues of the pattern catalogs of Butterick, McCall's and Simplicity. As mentioned in the past, when you see a pattern you think you can use, purchase it. It may not be available next month. (In future articles we'll talk about adapting these various pattern pieces to your favorite basic bodice pattern.) It is not necessary to buy a new pattern for each dress or shirt you make. Even using a different fabric makes it appear to be a different pattern, particularly when you vary the trim, etc.

What's Available

At this time, Simplicity and Butterick are



McCall's #4381
3-size pattern



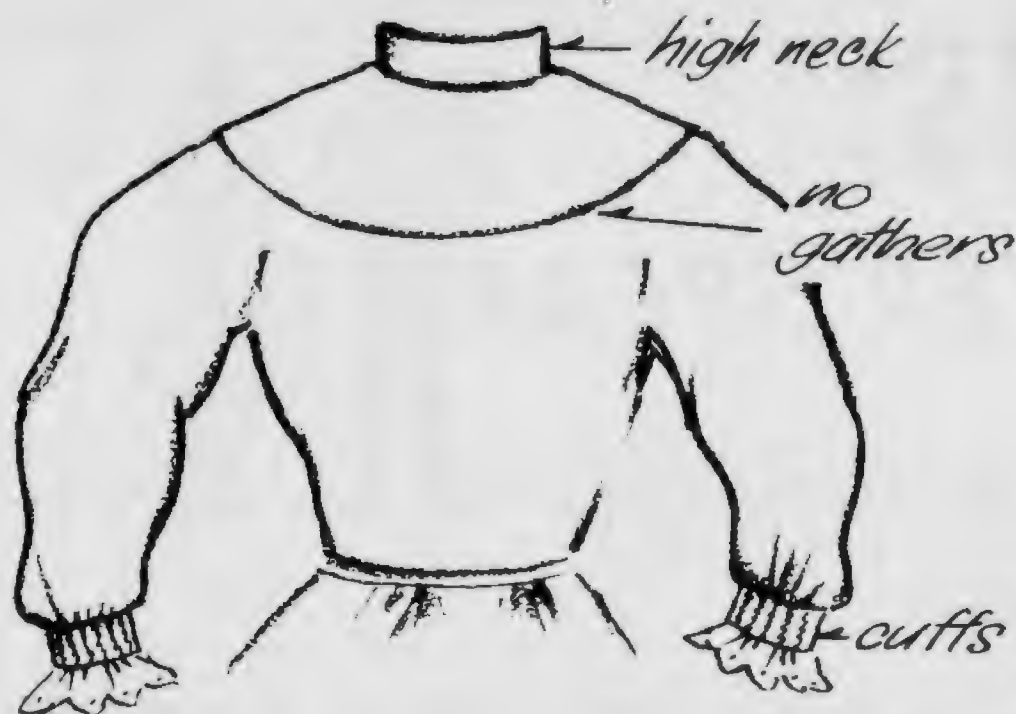
Simplicity #8356
Choice of 2 sleeves

carrying designed-for-square-dancing patterns. Simplicity has a one-piece, #6452, which is a good basic pattern to have in one's collection. #7842 is a two-piece peasant style with a very full gored skirt with bottom ruffle and peasant style blouse with elastic neck and sleeve treatment. Butterick's #4585 is another good standard which has several variations offered. It is my favorite.

McCall's #4481 is a long dress with a peasant-blouse style but with fitted mid-riff which eliminates the fullness at the waistline.

For the man in your life, all three companies offer western shirt patterns with back and front yokes and embroidery transfers included. Look for Simplicity #6673, 7051 and 7917; McCall's #4759 and Butterick #5007.

In the pattern catalogs the sections to check for ideas include regular dresses, bridal, evening, blouses, teen section, how to sew and beginners. When you go browsing, take along a pad



Simplicity #8442
High neck — cuffed sleeves

of paper to sketch your ideas. Many of the ideas will not require a new pattern but just a little experimentation of your part. Do try your hand at designing. With tissue paper, scissors and pencil, nothing is lost.

Additional Suggestions

A few of the ideas currently available which you might like to look at include Butterick #5570 — 3 yokes, high-standing collar; #5740 — butterfly raglan sleeves, square neck. Simplicity #8305 — tiered skirt, peasant blouse; also Simplicity #8244 and 8301. Simplicity #7382 gives a cape collar neckline; #7886 offers a cummerbund bodice, 2 sleeves, square neckline; #7389 has 3 sleeves and 2 necklines; #8335 is good for a simple beginning dress but needs a fuller skirt; #6888 has the charming look of romantic yesterdays with 2 sleeves and

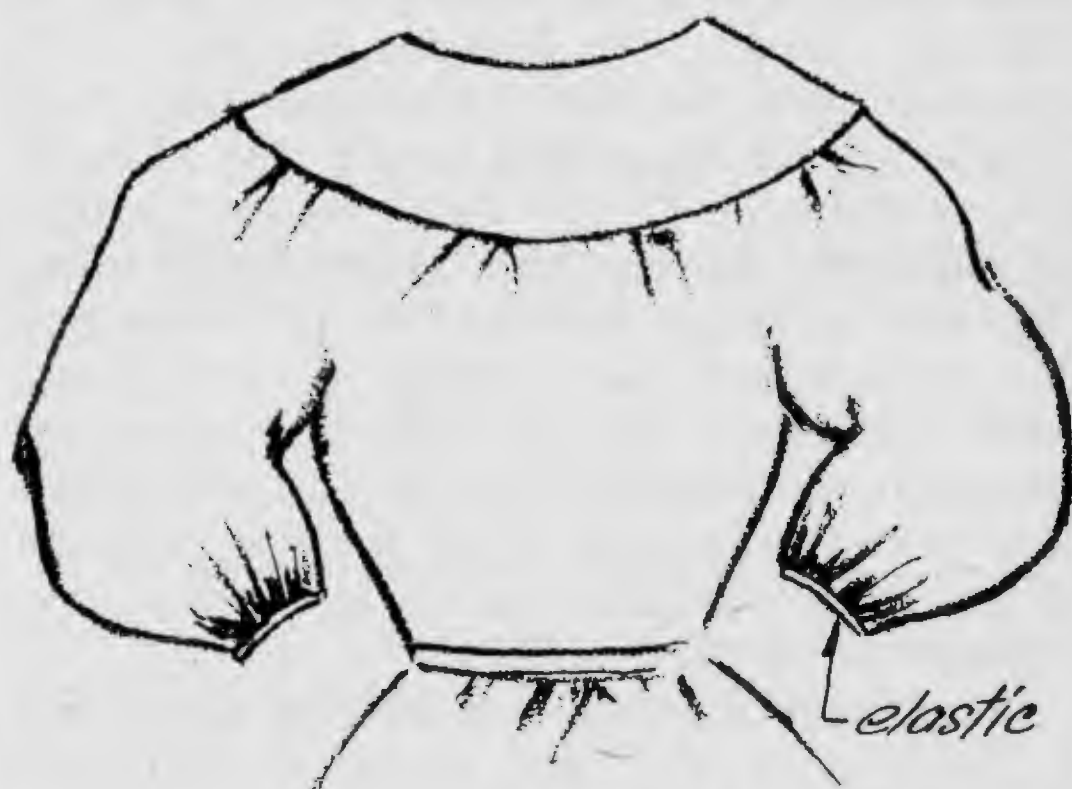
IDEAS FOR THIS SECTION

We've been getting a number of good ideas on subjects to be covered in our page for the ladies. This month's section is in response to just one suggestion. If you have a question you'd like to have discussed let us know. We'll try to help you. Or, if you would like to offer some of your own ideas that would be of interest to others, send them in to us and thank you very much!

2 necklines; both #7772 and 8067 have butterfly sleeves.

McCall's #5846 for fitted mid-riff and cape sleeves; #4381 — old-fashioned look; #5730 another old-fashioned look with 2 sleeves, 4 neck-collar treatments.

When looking for a pattern by its number, check the index at the back of the catalog.



Simplicity #7467
Yoke with gathered bodice

CALLERLAB Holds 1978 Convention

The Fifth International Square Dance Callers Convention was recently completed at the Chase Park Plaza Hotel in St. Louis, Missouri on March 20-22, 1978. The attendance for this CALLERLAB Convention exceeded 1018 and included 640 callers from 46 states, eight provinces of Canada and two foreign countries (England and New Zealand). There were many significant actions taken by this prestigious group and these will be reported in detail at a later date. Jack Lasry, Hollywood, Florida, was reelected Chairman of the Board and his Executive Committee for 1978-79 will include Al Brundage, Stamford, Connecticut; Lee Helsel, Sacramento, California; Jon Jones, Arlington, Texas; Bob Van Antwerp, Buena Park, California. John Kaltenthaler, Pocono Pines, Pa. was reappointed as Secretary.

Milestone Awards were presented to Manning Smith, Bryan, Texas, and Bob Osgood, Beverly Hills, California, for their outstanding contributions to the field of square dancing over the years. Small World Awards were presented to Mike Burnham of Essex, England, and Art Shepherd of Christchurch, New Zealand.

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



Here are two entirely different reactions to the recent article by Chris Vear (The Real Reasons, SQUARE DANCING, January 1978). The responses continue to roll in.

● Oh, how easy it is to blame the new guy on the block for all the ills of the neighborhood. Advanced and challenge dancers cannot possibly comprise more than 5 to 10% of our activity. Can it be possible that this small minority is responsible for all of this so-called "pressure on the dancers to achieve?" Is it this small group who is responsible for the length of beginner classes, or for the dropout rate? Nonsense. Who has tried to persuade Chris that "challenge dancing should be the goal of every dancer and caller?" The acknowledged leaders of challenge dancing have stated many times over that challenge dancing is not for everyone and, in fact, will never appeal to more than a small percentage of our dancing population. Devotion and dedication to the fun and fellowship of square dancing is not the sole province of the silent majority or of any other one segment of our great activity.

Yes, square dancing does have problems, but a glance into the back issues of SQUARE DANCING will show that these very same problems have been with us for many, many years. Let me close with a quote from Lloyd Shaw's book, *Cowboy Dances*, originally published in 1939. "... Only the dead tree ceases to put out shoots. Surely it is a sign of vitality for each caller to experiment a little with some new call or new arrangement. I have only had time to do a little of this, but I simply could not help inventing a few dances of my own, borrowing from European folkdance figures or from any figure I thought might be used. I have put a few of these original calls as my very last section. I have not separated them for distinction or for apology but as a challenge to other groups to make their own... it seems only fair to admit that these are not old traditional dances of the Western pioneers. They are simply experiments on the old square dance frame done for pure fun." — *From Marv Leibowitz, Universal City, Texas*

● The square dance today is a most complexing situation. I do not mean the complicacy of movements — but rather the underlying motivation the dancer, and more obviously, the caller and leader desires. Certainly we face a most fascinating, dynamic, evolutionary trend in just what is and what will be the square dance — nay, the American Folk Dance. As any student of history advocates, we know not of where we are going until we know of where we have been or whence we came. We not only have traditions, built upon long term practices and acceptance, but more importantly, we are building traditions daily by what we do, what we accept and what we pass on to future generations. Traditions are not only firm, possibly staid and old, but traditions are built continually. So, unless care is taken to perpetuate the best of the old and accept only the best of the new, the danger of building fragile new traditions and weakening the old lurks subtly but ominously present. It is an attitude, the hardest to define, not in ability, not numerically, not in frequency, but in outlook and philosophy.

Gear to Varied Interests

The desires, interests and makeup of our square dance population are as varied and diverse as the demographic characteristics of any population of people. The core of the square dance remains the club, the basics, or whatever label one wants to hang on it. It is this core that feeds the world of dancer and caller interest. Certainly, as Chris puts it, we spend time, energy, total commitment in the realm of dance and immediately thereafter try our utmost to discourage the dancers from continuing. Should not this core of square dance remain as an activity in which one can relax, socialize, express one's emotions of sheer exuberance and shed the drive of the business world, the physical weariness of the rural work, the mental arduousness of the scientific com-

munity? In subsequent time, should one desire the more mental demands of challenge, the pinnacles of round dance styling, or the constant newness of workshops — then certainly these should be available to satisfy these interests. What is Dance Level Identification? The number of movements one can do? An ego-tripping stimulus? Why not have, if we must, a Dancer Interest Level (and “level” still connotes above vs below; better vs worse; different from the next)?

Forget not that it is the core of square dance that feeds these satellites of interest. Certainly when these interests are expressed, they should be evaluated for their contribution to and for the true enrichment from the activity. It may then be the responsibility of the leader to

develop such interests; to do so in fullness and in wholeness of the activity — holistically if you will. Ecologically, diversity of plant and animal species within an ecosystem tends toward stability of that ecosystem. The same could be true of square dance. On the other hand, it is *irresponsible* to develop these interests in a sense of segregation from the core or in exclusion from the principles and foundation of square dance. It should not be cause for unfolk-like attitudes and actions.

Wherever we may go, whatever activity we may do, the strength of perpetuation lies in the quality of sustenance we return to that activity in appreciation of, and yes, in obligation for the benefits and experiences we have received. —
From Walt Cole, Ogden, Utah

A Memorial to Ed Durlacher

By Hal and Diane Rice, Anaheim, California

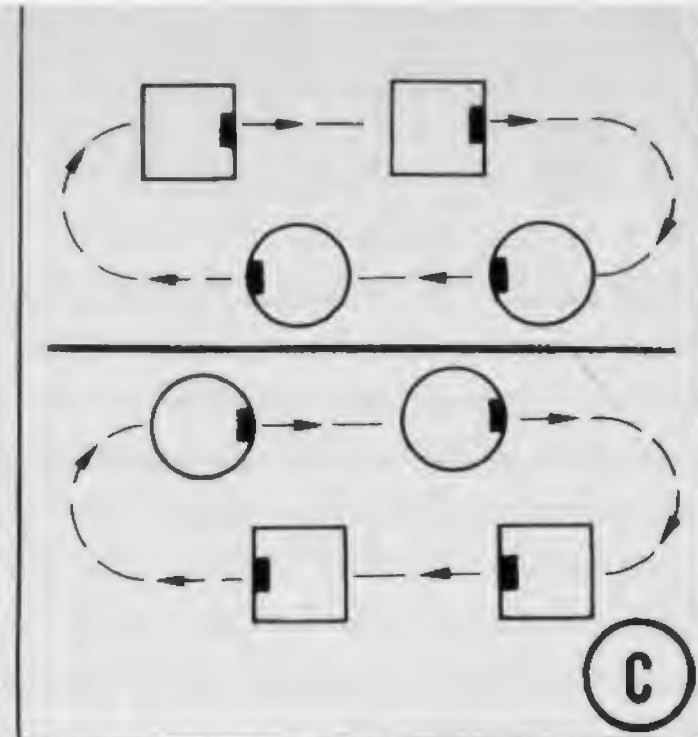
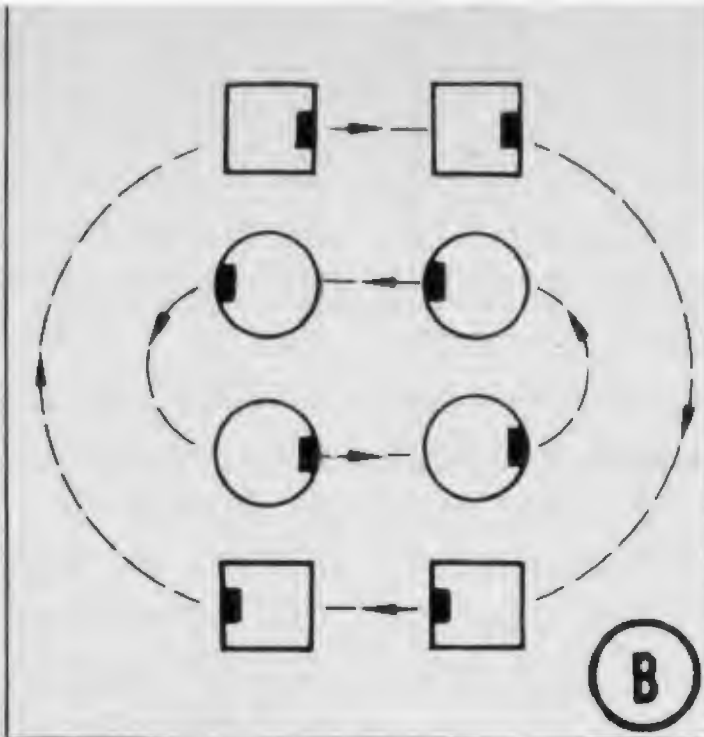
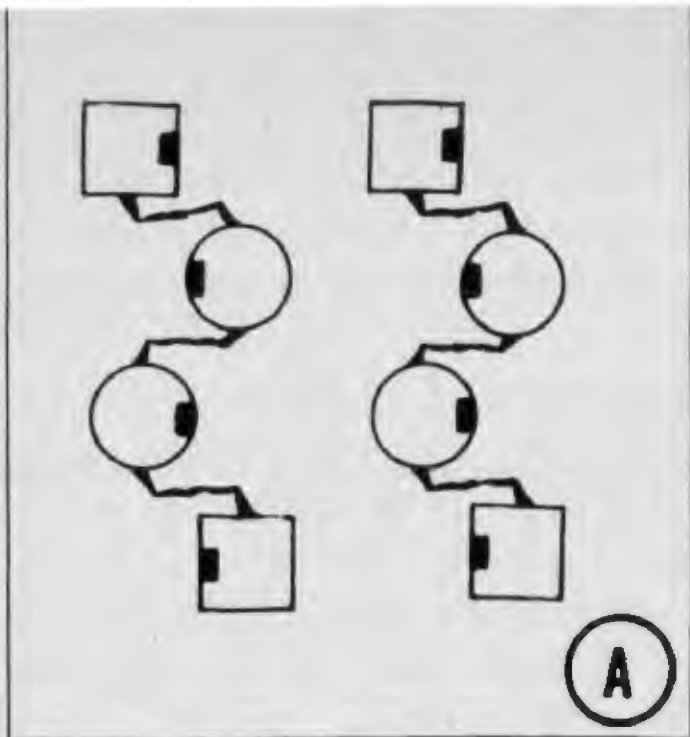
THE WORLD OF SQUARE DANCING like all worlds, has circles within circles. For the past 35 years, on any Thursday evening during the summer, you could draw one of those circles around the music shell at Jones Beach State Park on the south shore of Long Island. Whole families danced there. Fathers, mothers, sons, daughters, aunts, uncles. Newcomers who had never do si do'd in their lives mingled with old timers who had danced “at the beach” for decades. Jones Beach may well have been, at one and the same time, America's longest running one-night stand and most consistently successful “club.” Nobody joined, but everybody belonged.

On those balmy evenings (and some not so balmy) the magical words were “honor your partner” (da, dum, m, m went “The Top Hands”). We can hear them now. My, how those three words tingled our spines. “Honor your corner” (da, dum, m, m). There was electricity in the Jones Beach air. It spelled square dancing. But the electricity also spelled “Durlacher.” And to members of the Jones Beach Club “square dancing” and “Durlacher” were two ways of saying the same thing.

For 20 years the Master of the Dance was Durlacher the elder, Ed Durlacher. For the next 15 years the Master of the Dance was Durlacher the younger, Don Durlacher. Jones Beach, you see, was in all ways a family affair. That is over now. Ed passed on in 1963. Don died January 25, 1978, at the age of 48. Don's obituary said, “His voice was brilliant, his directions were clear, and he was an outstanding choreographer. He was a showman. He combined modern western and old-style eastern square dancing. People flocked to see him, year after year.”

Well, that's all true enough. But for our part we will remember his personal struggle to reach for his own star. “Don Durlacher at Jones Beach.” We were proud of you, Don! As for the old man himself, he was always bemused by “veddy, veddy high level dancers,” and said so. It was part of his charm. In truth, he was a taskmaster of the basics. “In order to swing correctly you must put the toe of the left foot to the right of the line running through the toe and heel of the right foot — and *keep it there!* and count to eight; EIGHT!”

Yes, Ed. We'll never forget it, Ed. Never forget it. “Honor your partner” (da, dum, m, m), “Honor your corner” (da, dum, m, m).



TAKE A GOOD LOOK

a feature for dancers

There are no Quarterly Movements this quarter.

Here are some ideas for the current three months of April, May and June.



Complete definitions and styling notes on these figures may be found in the two Basic Movements Handbooks.

JOE: Inasmuch as CALLERLAB has suggested a period of review, our caller took the "Circulate" family and reviewed with us the different types of Circulate.

BARBARA: The first Circulates we learned started from two similar parallel ocean waves (A). The ends (or in this case the men) facing in circulate by moving forward one position. If they are on the end of a wave facing out they progress in a 180° arc to the other end of the same formation (B). The same thing holds for the centers (in this case the ladies) who follow the same rule and move forward one position. In an all eight Circulate, ends and centers move simultaneously.

JOE: Starting from the same two ocean waves (A) a Split Circulate can best be visualized by drawing a line to split the waves into two separate units (C). Each dancer stays within his own four dancer unit and progresses one position.

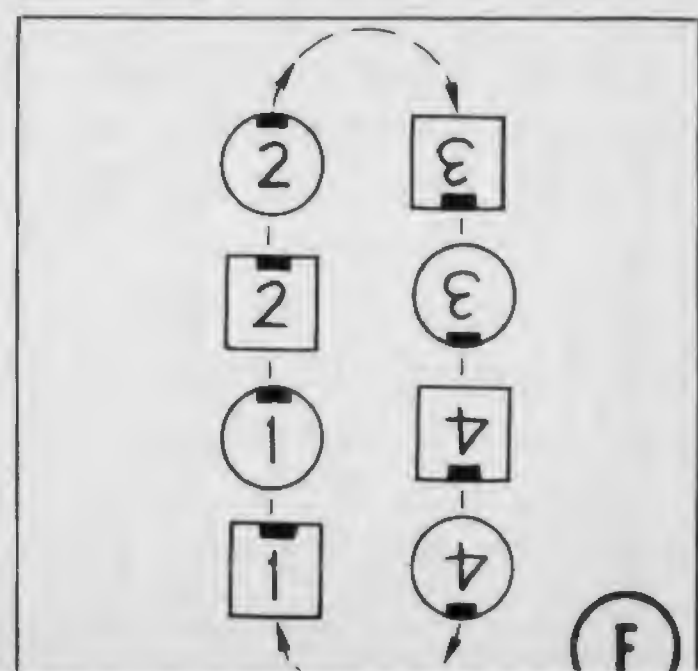
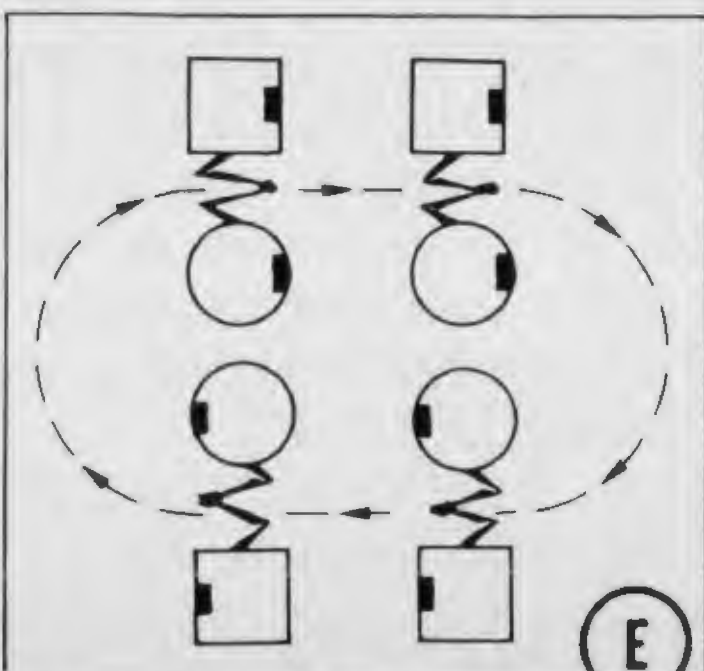
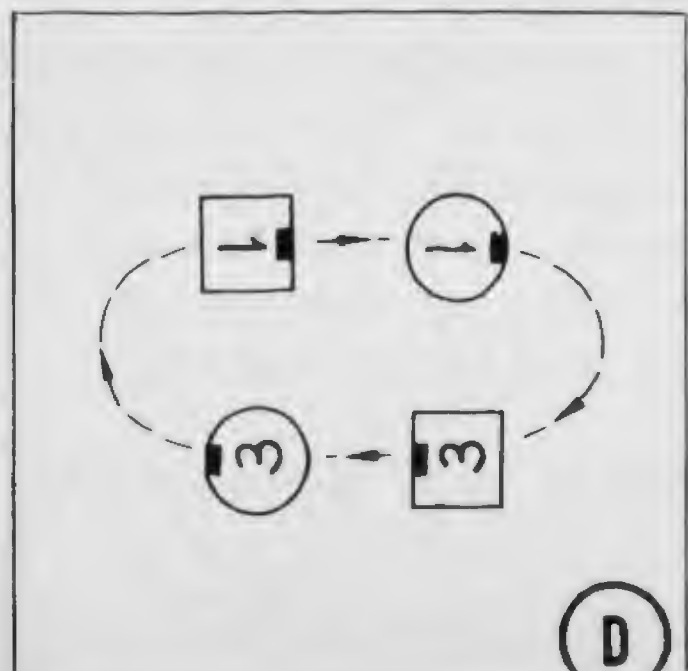
BARBARA: If, in a square, you were to

have couples one and three do a curlique they would be set up (D) to do a Box Circulate, which would simply indicate that they would move forward within their own box.

JOE: Couples Circulate is easy to visualize. Starting from two parallel two-faced lines (E) the dancers move, as couples, forward one position. As in a simple Circulate (B) those facing across to another line will simply Circulate one position forward while those facing out will make a 180° loop, as a couple, to finish at the other end of the same line.

BARBARA: From a column formation (D), a single file Circulate is accomplished by having all the dancers move forward to take the place of the dancer directly ahead of him or, in the case of the ends who are facing out, they will make a tight 180° arc to fill the adjacent spot.

JOE: In all of these instances dancers may be told to Circulate two or more places which simply means they continue on in the same direction as specified by the call.



The Dancers

Walkthru

SQUARE DANCERS HAVE BIG HEARTS

SQUARE DANCERS ARE FRIENDLY, fun-loving people. They also are generous and concerned citizens. They not only are interested in the future betterment of their own activity but they are interested in the future of people everywhere. They are as individual as snowflakes and isn't it wonderful?

Just what does all this point to? We have long been aware that square dance clubs in many areas, at many different times of year, assist local causes. Out of curiosity this past month, as we read through the local square dance publications which come into our office we jotted down some of the charitable institutions which clubs have supported recently. Without giving specific names or areas, we thought you might be interested in looking over a partial list:

- Children's Hospital
- City of Hope
- Retarded Citizens
- Cystic Fibrosis
- Handicapped Students
- Heart Fund
- Elementary School
- Children's Health Center
- Local needy family
- Regional hospital
- Cerebral Palsy
- YWCA
- March of Dimes
- A burn ward
- Muscular Dystrophy
- An orphanage
- Benefit for Blind
- The Deaf

Many of these causes received help from more than one State or Canadian Province. In addition, time and again, a notice would appear of clubs or areas putting on a special dance to

assist a square dancer or square dance family within their own club or region, as well as supporting teen and exhibition square dance groups.

It's just another evidence that square dancers dance with their hearts as well as their feet. And in its own way it points up the democratic process in action, where clubs follow their own intuitive direction of how to be of service.

BADGE OF THE MONTH



Celebrating their 15th Anniversary this month are the Stintfang Square Dancers of Hamburg, Germany. The club gives the following explanation as to its name: "Hamburg is situated on the river Elbe. There is a hill near on the top of which there is a youth hostel and a youth center. In the river there are small fishes called 'stints' and the Hamburgers like to catch them. The hill, the youth hostel and the center are called Am Stintfang. As our club was founded in this youth center, it was obvious to call it the Stintfang Square Dancers of Hamburg. And thus the small fishes in our emblem."

The Stintfang Club is the largest in northern Germany with 88 members. It conducts many special dances and sent an invitation to President Carter to become an honorary member. Although the President had to decline the honor, he did retain the engraved badge sent to him by the club.

The WALKTHRU

A Graduation Invitation



GRADUATION FROM A SQUARE DANCE CLASS is an important moment for those participating in it. Make it special and include experienced square dancers to share the joyous occasion.

The Wisacky (pronounced Y-sack-e) Swingers of Waxhaw, North Carolina, do just that. Annually they sponsor a class taught by their club caller, George Lanier. A month prior to graduation they make invitations and give them both to class members and to club members to distribute. In this way, all have an opportunity to invite guests.

The club also sponsors a "3/4 Dance" when the lessons are three-fourths over and guests are included at this time as well. So by the time the class actually graduates, the participants have had some opportunity to dance with experienced dancers thus making the bridge from class to club less awesome.

AFTERPARTY FUN A Simple Relay Race

HERE'S A SIMPLE to plan and to execute relay race, which is hilarious to watch and fun to do and requires no special skills. Both men and women, any age or size, can join in; in fact the more varied the participants, the more fun.

Decide how many contestants you will have on each team, and how many teams you wish to have. This will determine the number of supplies you will need. One paper plate and one spring-type clothespin per participant and one or more ping pong balls per team are required.

Line your teams up, shoulder to shoulder, facing the audience. In a large hall, if the audience is seated on all sides, have the teams stand with their backs to the center of the hall.

Give each participant a paper plate and a

clothespin. Have him bite on the clothespin thus opening it and secure the plate by holding it with the clothespin. At this point, have him put his hands behind his back.

A "judge" at the head of each line, on the command, "Go," will put a ping pong ball on the first plate. This person must then turn to the person next to him and transfer the ball from his plate to their plate by tipping his plate. He may not use his hands. As soon as the ping pong ball is safely on the second participant's plate he will turn to the person next to him and attempt to transfer the ball to his plate.

Should a ball drop, the judge will retrieve it and replace it on the plate of the person who was attempting to transfer it. Obviously the team to first get their ping pong ball to the last plate is the winner.

To liven up the action, play a 33 rpm polka record at 78 speed. And to make it just a bit more fun, add a second (or more) ping pong ball as soon as the first one has reached the third plate.

This relay works equally well in or out-of-doors.

PROMOTION IDEA

GLEANED FROM THE PAGES of "The Square Dance Roundup," official publication of the Square Dance Federation of Minnesota, Inc., is this idea for distributing promotion material by a federation.

"A promotion booth will be set up at the State Convention. There will be a packet of promotion material for each club and postage costs being so high, all club officers should be sure to appoint someone to pick up their packets."

We agree. Postage costs are continuing to spiral upwards and anything which can be done to accomplish what needs to be done but circumventing the post office is money saved. Asking that clubs pick up Federation material at the State Convention also probably encouraged dancers to attend that function.

Perhaps associations elsewhere and maybe even district or council areas might be able to follow suit.

The Federation further suggested that any promotional material distributed by clubs contain at least two contact names and telephone numbers. Another good suggestion as the information being disseminated allows people at least two check points for any follow-up.

Some more rules for BANNER STEALING

BANNER STEALING and retrieving continues to be popular in some areas and we continue to receive requests for suggestions and guidelines applying to this function. Here, as one example, are the rules set forth for the Pen-Del District.

1. A banner may be captured at any scheduled dance by a visiting club having two or more squares present.

2. All visitors must be registered in the guest book and must wear their club badge.

3. When there is more than one visiting club having at least two squares present, the club that has at least two squares registered first in the host club's guest book is entitled to the banner. (This prevents discrimination against small clubs.)

4. In the event the host club's banner has already been captured and is thus not available when a visiting club comes to steal it, the host club shall give the visiting club a raincheck and as soon as convenient after it recaptures its own banner, it must deliver the banner to the club holding the raincheck. If two squares accompany the banner, it may be taken home again from that same dance. Otherwise it must be recaptured according to Rule 5.

5. A banner may be recaptured at any of the next three scheduled dances of the captor club by two squares, or by one square if beyond the three scheduled dances. After ten scheduled dances, the banner may be recaptured by any one or more couples visiting the captor club. The captor club's banner may not be captured by a club coming for its own banner.

6. A banner may be captured only one time (by the same club) within a dancing year (September to September).

7. A club is allowed to have a traveling banner which must be a reasonable facsimile of the master banner.

8. A club having a traveling banner will not be allowed to display the master banner while

The WALKTHRU

the traveling banner is in the possession of a captor club.

9. The captor club agrees to exercise good care of the captive banner and to have it available at the dance when the members of that club come to take it home.

10. Any club not wishing to participate in banner stealing activities must make this known to the District Secretary and it will be duly noted in the Club News Section of the District publication by an explained symbol beside the club name.

GETTING INTO GEAR

AN INTERESTING SIMILE was posed in the November 1977 issue of "Cathedral Chimes," Christchurch, New Zealand. Entitled "Getting into Gear," it was written by "Alan," a dancer, for dancers. No doubt his comparison between dancing and driving will stir your thinking to make further comparisons. Here is a portion of his column.

"Have you ever thought of the likeness between dancing and driving? A certain caller often reminds us during round dancing that a left-turning (or right turning) waltz turn has a parallel in car driving. You put out your hand and that's the direction in which you turn.

"On a recent evening I was chatting to my corner, taking too little notice of the music when my partner gave me a modest poke in the ribs with the words, 'Come on; get into gear.' Another parallel with driving!

"I looked across the square and saw my opposite man with his hand in his pocket, his right hand, mind you. I began to ponder the point as the evening wore on, thinking all the time, 'How many people would be trying to get into gear in their car with one hand in a trouser pocket?' I decided that when the caller says, 'Square up,' that's what he means, get into gear. The major difficulties facing dancers must be getting through the moves in the number of musical beats allowed for and still keeping in position so as to be ready for the next call.

"For good dancing both the man and the lady must get into gear as soon as the music starts."

SQUARE DANCE DIARY *by a square dancer*

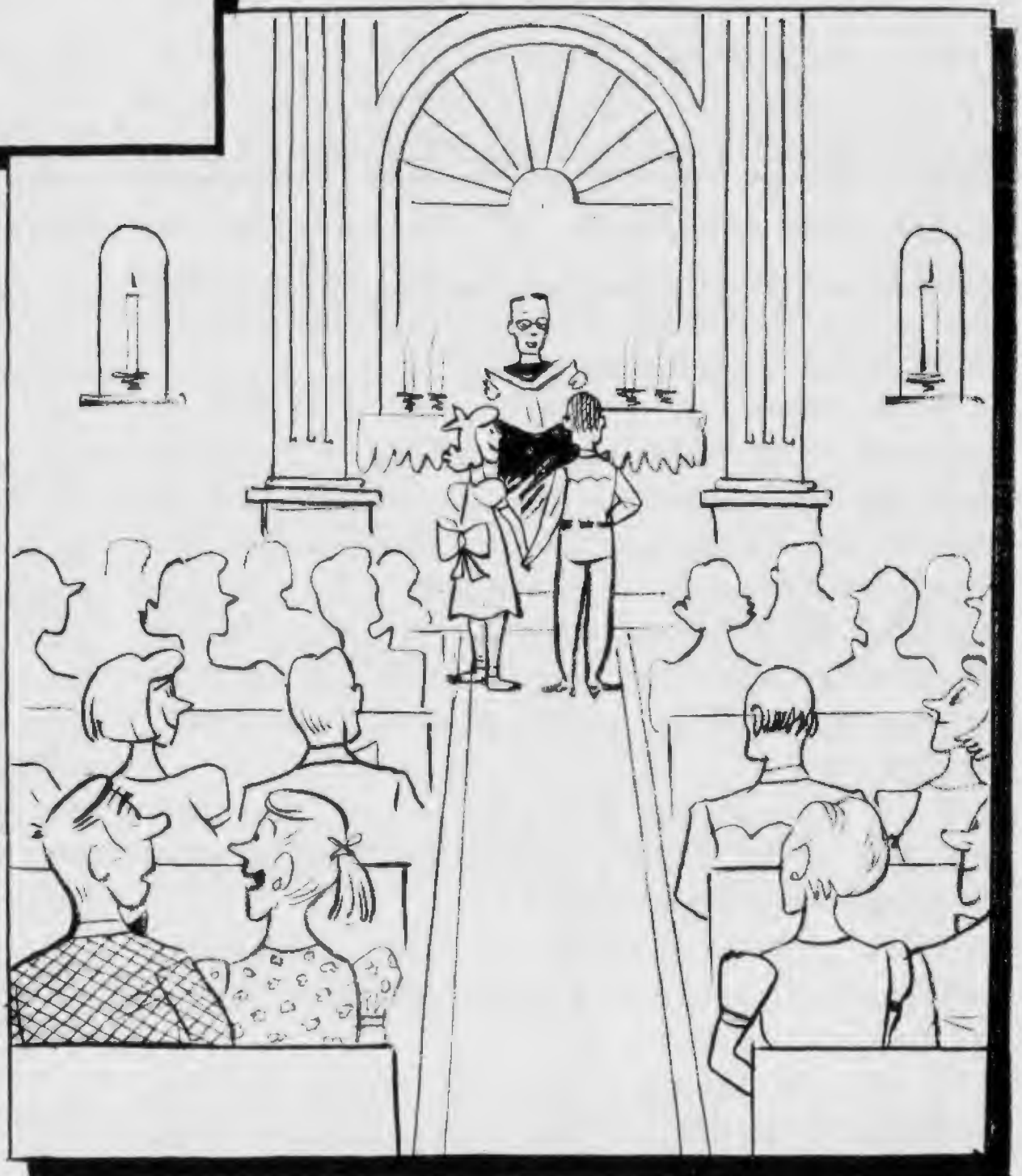


To those who entered square dance classes last fall, the cry goes out

IT'S GRADUATION TIME

"...RALPH DIDN'T DO TOO WELL WITH THE DANCING BUT HE'S AN EXPERT AT CARRYING IN THE CALLER'S EQUIPMENT..."

"...THEY FIGURED IF THEY GOT THROUGH A BEGINNERS' CLASS WITHOUT FIGHTING THEY'D STAND A GOOD CHANCE FOR A HAPPY MARRIAGE..."



The **ABC**^s



of Round Dance

Propriety and Etiquette

We'd like to thank George Eberhart of Canton, Ohio for sending this in to us. It was originally printed in the Ohio area publication, Linked Squares.

Applaud at the completion of each dance. This signifies that you enjoyed the dance and it creates a happier atmosphere.

Boorish to an extreme, it is he who sits out a teach merely because he has already been exposed. It is rude and disconcerting to the teacher and disturbing to the dancers as well.

Cliques are out of place. In a social activity such as round dancing, every effort should be made to widen one's circle of friends and acquaintances.

Don't neglect square dancing because you have started to round dance. Square dancing affords the fun and sociability of a spontaneous group effort; round dancing the satisfaction of a practiced team effort. Together they provide just about the finest recreational activity imaginable. The worst enemies of round dancing are round dancers who desert square dancing.

Enter the circle as it is being formed. It is quite disruptive to crowd in once the dance has started and force someone to make allowances for your neglect.

Forget the cares and worries of the day, this is the purpose of recreation. Your friendly smile or pleasant expression goes a long way in helping others achieve the lifting experience our wonderful hobby affords.

Give of yourself in the many ways you can. A friendly smile, an encouraging word, a helping hand, a gracious attitude.

Help discourage parasites who prey on the activity for ego satisfaction, contributing nothing but division and dissention in their selfish quest to gain a feeling of importance. Avoid selfish interest groups.

If the urge to compete is so strong in your nature, why not try an activity where points are scored?

Just having the exposure to a great number

of dances is not the significant factor of your ability as a dancer. How well you look, how well you execute dance fundamentals are far more worthwhile goals of achievement. Quality over quantity always.

Kibitzers in dancing are as obnoxious as we find them to be in other areas.

Loyalty to your teacher, club and friends earmark you as a person of character and win for you the respect of others.

Measure the long range effect of current trends, fads and departure from tradition before plunging headlong into agreement with the vocal few who are constantly seeking to satisfy their restive natures.

Never risk offending others by any word, act or condition. You will be happier and more popular for it. If you do tape, use discretion and avoid distracting and disruptive conduct. Remember, others present were assessed the same fee as were you.

Only he who has the patience to do simple things perfectly ever develops the skill to do difficult things with ease. With perfection as our goal we have an endless job within ourselves.

Punctuality is no doubt one of the most admired of virtues. How pleasing it is to the teacher or program chairman to start proceedings with a sizeable group of enthusiastic dancers. How it sets the stage for a more successful affair. Likewise, leaving early is to be avoided if at all possible. It leaves a feeling of doubt as to whether or not one's efforts were appreciated.

Question during the course of a teach if there are points not completely clear to you; others will benefit as a result and the teacher is better assured of a successful presentation.

Rest if you must. No one is expected to dance them all. Do remove yourself from the proximity of the person cueing — overheard snatches of conversation can be quite distracting to him.

Spacing of the circle is one of the prime responsibilities assumed upon entering the circle. Should you find yourself gaining upon the couple ahead, move toward the outside of

the circle. Should you find distance growing ahead, move toward the inside. Spacing should be provided at the outset of the dance, then carefully maintained throughout.

Thank the teacher before leaving for the pleasure he has afforded you. Thank club officers and members if visiting. Thank your partner if you have exchanged a dance, and by all means escort her to her own partner and thank him also.

Uniformity is an objective in group dancing such as round dancing happens to be. The beauty of round dancing lies in the symmetry achieved as each couple executes the same figure at the same time. Every effort should be made to avoid attention-getting actions that would detract from the overall uniformity of the circle.

Very few clubs would be in existence today if all dancers were to assume their obligation to

be fulfilled merely by paying the fee each time they chose to attend a dance. It is only fair to say that every dancer should feel conscience bound to loyally support at least one club.

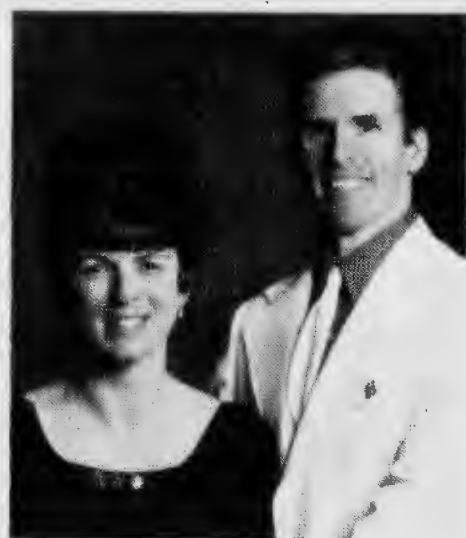
Wear clothing that is appropriate to the activity. Simply stated, avoid wearing attire conspicuously different from other dancers.

Xpect no more than a pleasant few hours of dancing when starting out. Why be searching for slights to the ego or things to criticize?

You'll get out of dancing just about what you put in. Give it the respect and attention it deserves and your harvest will be bountiful. Approach it as merely "something to do," and you are almost certain to find disappointment.

Zest and enthusiasm are contagious. Were you to contribute no more, your contribution is nothing less than generous.

*It's nice to be important, but
more important to be nice.*



John & Shari Helms – Castro Valley, Calif.

IN 1971 JOHN AND SHARI HELMS were invited to attend a square dance class. John's arm had to be twisted ever so slightly, however, after the first few lessons he didn't want to miss a night. When the intermediate level of square dancing was reached they discovered the wonderful world of round dancing. Although they were avid square dancers by that time, with rounds it was love at first sight.

After nine months under the excellent instruction of Koit and Helen Tullus, John and Shari were invited to an advanced round dance group, The Golden Slippers. A month later they choreographed their first round dance. Since that time they have choreographed more than 30 dances; their latest releases are Engine #9, Head Over Heels and Shari's Waltz, all written for the easy level dancer.

Before the end of two years in the round dance scene, John and Shari were pressed into teaching rounds for a square dance club, and then a second square dance club. In the meantime they had started teaching their own basics class. They have been teaching ever since and were featured by Bay area newspapers in a full page devoted to round dancing.

At the present time they teach basics two nights each week, intermediate and classics one night and teach the Round of the Month at a weekly square dance workshop. Their round dance groups are called the "Melodee Dancers."

The Helms have participated in a number of area affairs, were on the teaching staff at the National Round Dance Festival in Kansas City, and are scheduled to teach at the 27th and 28th National Square Dance Conventions.

John and Shari have two daughters who are both in high school and who also round dance. John is a metallurgist for an atomic laboratory, engaged in research. However, he has five weeks' vacation each year which allows ample time to travel and enjoy teaching rounds. Shari retired as church secretary to devote more time to John and the girls, dress designing and round dancing "secretarial" work. They have enjoyed making many delightful dancing friends around the country via mail, telephone and travel and look forward to making the acquaintance of many more just dancing a round.

• Chapter fifty-one

Basic Modular Choreography (continued)

By Calvin Campbell, Alameda, New Mexico

In the first installment of this chapter Cal Campbell discussed the five basic types of modules or building blocks which are used to create interesting dance routines. He stressed the importance of establishing choreographic reference points around which these basic modules can be built and continued with the construction of square dance routines. This month the thesis continues with the use of conversion modules, equivalents and zeros for the purpose of providing variety for the dancers.

Using Conversion Modules

Conversion Modules are used to change the known basic setup to another reference formation. The caller needs to recognize easily the exact choreographic arrangement (FRA) of the dancers at the start of the module and at the end of the module. If you will review the various modules used up to this point you will recognize many different formations. As such, portions of these modules could be used as conversion modules to selected reference points that you recognize. Conversion modules should be to those reference points for which you have prepared zeros and/or getouts.

We have been working with Box 1-4 (ZB) and 1P2P (ZL) reference points. Table 3 illustrates conversion modules for these two reference points.

TABLE 3

CONVERSIONS

Bx 1-4 (ZB) to 1P2P Line (ZL) (ZB-ZL)	Swing Thru Ends Circulate Centers Trade Centers Run Bend the Line	Spin Chain Thru All Eight Circulate Boys Run Bend the Line
1P2P Line (ZL) to Bx 1-4 (ZB) (ZL-ZB)	1/2 Square Thru Trade By DoSaDo to an Ocean Wave Boys Circulate Right and Left Thru	Curlique Single File Circulate Boys Run

Figure 4 illustrates some of the ways these conversion modules could be used with basic modular square dance routines. If you will follow the various

arrows you can put together an almost unbelievable number of combinations and a dance routine of any length. From a practical viewpoint you will usually pick a track which is limited in length. The important feature of conversion modules is the great mobility they give you in mixing and matching the various other modules. At this point a few words of caution are advised. Don't just scramble things together; have a plan. If you don't you may find all your routines will start to look alike. If you are a new caller or are not used to working with modules, stay away from conversion modules until you can work confidently with the other types.

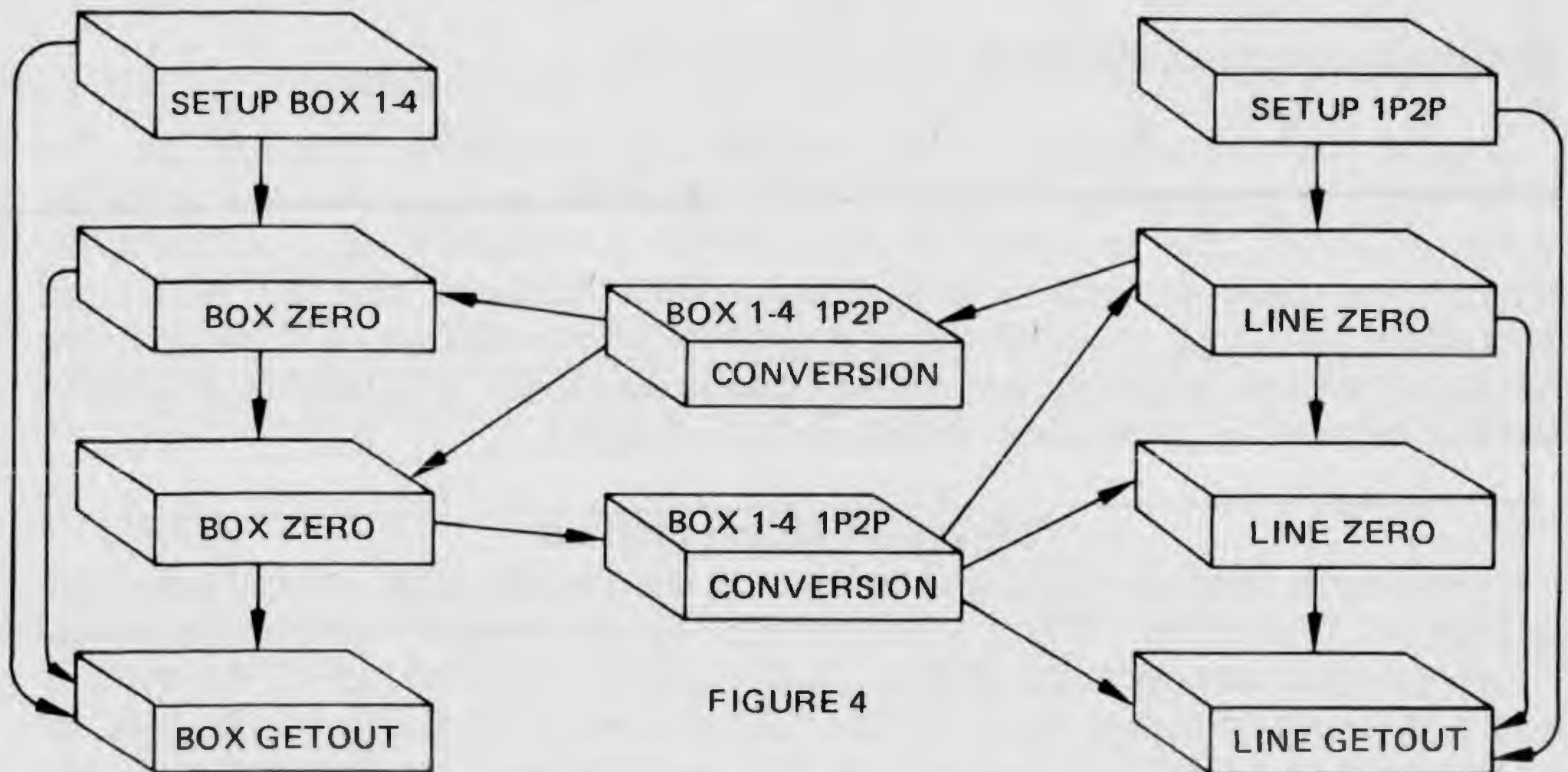


FIGURE 4

Equivalents

Most callers find that certain square dance routines or modules become favorites. They are easy to memorize for some reason and the dancers enjoy the routine in its basic form. These routines often involve traffic patterns which can be reduced to a relatively few square dance basics. An easy way to add variety to one of these favorite patterns or modules is to use equivalents in place of some of the more basic square dance terms.

If you will review Tables 1 and 2 under the section on constructing square dance routines, you will notice that the terms star thru, right and left thru, and pass thru occur in many of the modules. When these calls are used the average caller can easily keep track of the dancers, either by a mental image or by visually tracking the dancers on the floor. The term two ladies chain also falls into this category. If you use an equivalent to replace any of these terms you can keep track of the dancers by simply remembering where they should be after executing the more basic move. In this way a basic move such as star thru becomes a check point where you can visually tell whether the dancers are in the correct position and formation.

Table 4 contains examples of Equivalent Modules for the above four square dance basics. These modules can be used to replace the equivalent call whenever it occurs in the basic module. As an example star thru, right and left thru, slide thru, is a very straightforward zero. By replacing the star thru

and the right and left thru with equivalents, you can change the whole feel of the module.

Right and left thru, flutter wheel, sweep 1/4 = Star Thru

Veer left, wheel & deal, slide thru = Right & Left Thru

Take several of the routines you constructed earlier and substitute some of the example equivalents. As you do so you will create whole new dance routines using different combinations of basics and resulting in different floor patterns. However, the relative amount of new memory work is minimal. You do have to pick and choose the best places to use certain equivalents. Check the last call in the equivalent module and the call that will follow it in the basic module. The hand and body flow should follow the rules of good choreography.

TABLE 4

EQUIVALENTS

STAR THRU =	RIGHT & LEFT THRU =	PASS THRU =	TWO LADIES CHAIN =
Swing Thru Spin the Top Right & Left Thru	Swing Thru Girls Trade Boys Trade Boys Run Wheel & Deal	Right & Left Thru with a Full Turn	Swing Thru Box the Gnat Right & Left Thru
2 Ladies Chain Swing Thru Boys Run Wheel & Deal Sweep 1/4	Swing thru Girls U turn back Wheel and deal	Right & Left Thru Spin the Top Slide Thru	Right & Left Thru Flutter Wheel
Right & Left Thru Flutter Wheel Sweep 1/4	Veer Left Wheel & Deal	Swing Thru Centers Trade Turn Thru	Spin the Top Box the Gnat 1/2 Square Thru Partner Trade
Curlique Scoot back Boys Run	Swing thru Centers run Half tag trade and roll	2 Ladies Chain Flutter Wheel Sweep 1/4 Curlique Walk & Dodge	Swing Thru Boys Run Tag the Line Right Boys Cross Run Wheel & Deal

Equivalents are very handy tools for introducing and using new terms, either in a club or a class situation. The modules in Table 4 feature several square dance basics which have not appeared in the tables up to this point. Once you have completed the initial teaching patterns for each of these basics you can use the equivalent modules to interject these basics into routines already being danced. This reduces the workload on the dancers as well as the caller and still allows a great deal of variety. The same procedure works equally well for some of the new experimental movements.

The equivalents in Table 4 all work in any situation where couples are facing with the normal arrangement of the girl on the boys right. Equivalents are used which work only from a normal eight chain thru formation or facing lines of four. For instance, from an eight chain thru position centers in, cast off three quarters ends run = star thru. These calls only make sense when used with this one dancer arrangement (FRA).

In fact, equivalents can become as complicated as zeros. When you study the chapter on zeros you will find that certain zeros flip flop the set and that certain other zeros, known as technical zeros, exchange the inside and outside dances, etc. The same effects occur in using equivalents and the same rules for symmetric dancing apply. The physical appearance of the set may change considerably but the ending choreographic arrangement of the dancers is still equivalent to the specified square dance move. Let's take an example which should be easy to follow from 1P2P (ZL) lines. Turn thru, tag the line in is equivalent to right and left thru and at the same time you flip flop the set. See Figure 5.

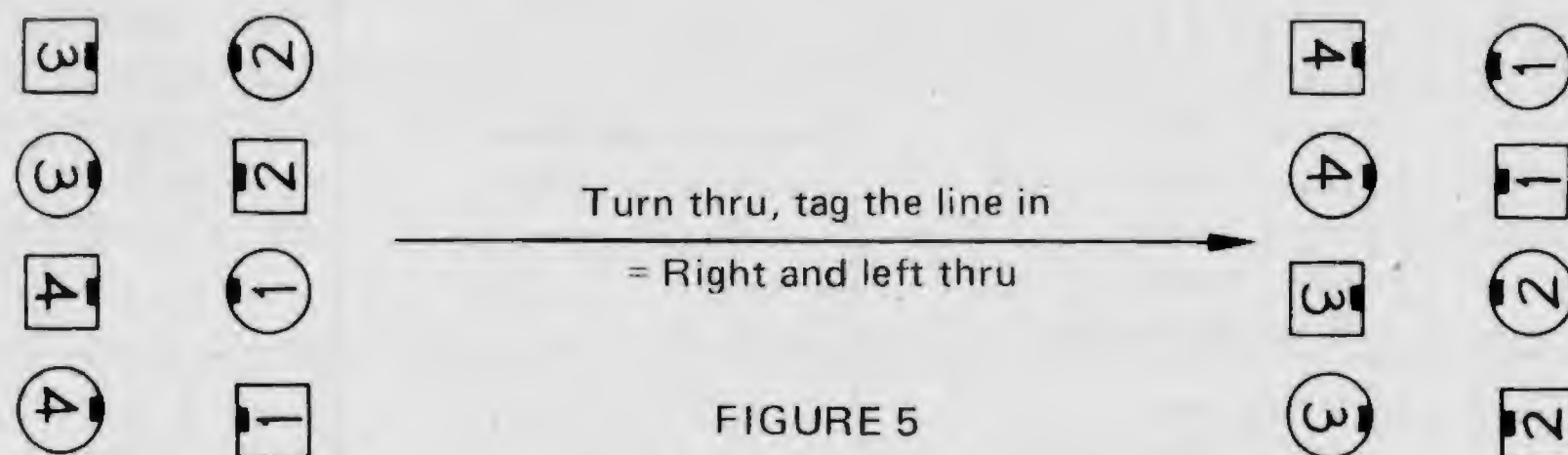


FIGURE 5

This example is a lot tougher to follow. Ends only box the gnat, all slide thru, cloverleaf, centers pass thru is technically equivalent to a star thru. The inside and outside dancers have been exchanged and the set has been turned. See Figure 6.

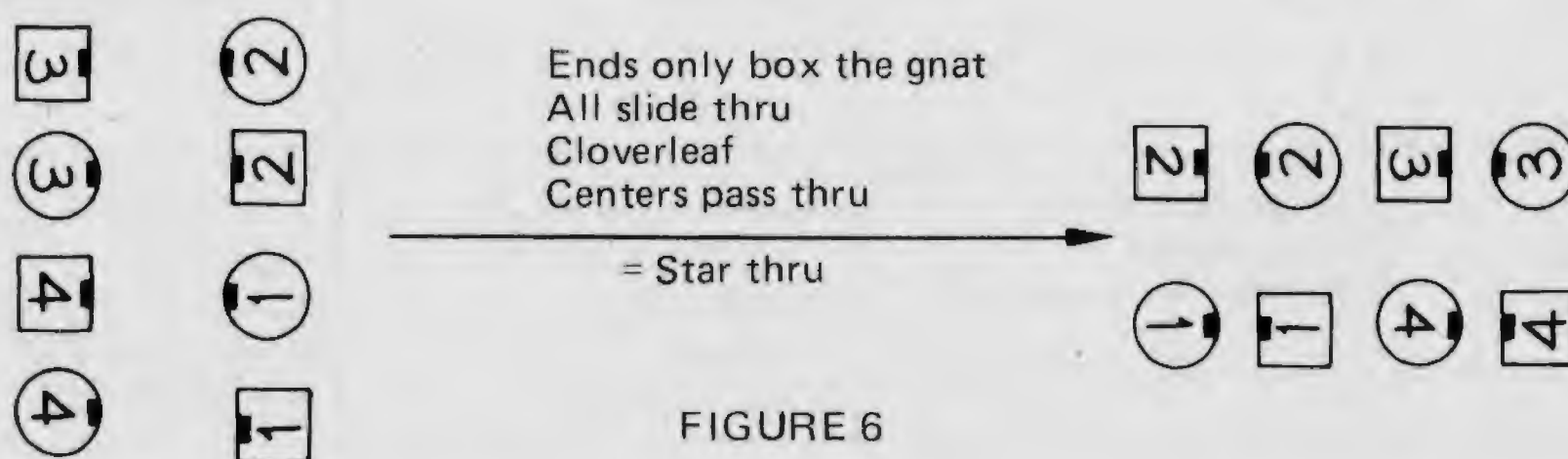


FIGURE 6

If you have trouble following this one have the sides lead right and circle to a line. This changes from a 1P2P zero line to a 4P1P zero line. From this position have the dancers star thru. Now ignore the way the set is turned and look at the choreographic (FRA) arrangement of the dancers. It is the same as in Figure 6.

Some Final Thoughts on Basic Modular Choreography

If you are a beginning caller I would suggest that you wait to use the more complicated equivalents and zeros until you can quickly recognize at least

zero lines and zero boxes in all their various forms and arrangements. Concentrate on the quality of modules that you memorize and the routines that you call. You will find that you can improve your skill gradually and still provide lots of variety for your dancers. Review just the 38 modules presented in this very limited discussion and you will find that 42 out of the 68 basics on the CALLERLAB recommended teaching list have been used. In addition, a wide variety of flow patterns have been explored. If you add modules using other basics that are simple and well designed and use them skillfully, variety will be no problem. Remember that the dancers are also learning and the process needs to be gradual for both of you.

This discussion on modular choreography has been very basic. Other chapters are provided which explore various aspects of this subject in more detail. Almost all callers use modules to some extent. They are a tool which should be used with other tools to make you a well-rounded caller. No one system of calling is perfect.

CONTRA CORNER



Our Style Lab This Month Spotlights a Contra So You Enthusiasts Should Get Your Fill

WITH SUCH POWERHOUSE SPECIALISTS as Bob Howell, Don Armstrong, Bill Johnston and others at the microphone, contras are coming in for an excellent exposure these days. The 1000 who attended the CALLERLAB Convention in St. Louis last month were treated to a capsule sample of these line dances. Apparently, many callers and their wives (or husbands) were getting their first sample of what contra dances and contra cueing are all about. Next month it will be a stronger emphasis than ever before when contras are carried to the 27th National in Oklahoma City via some of the country's fine professionals.

It's becoming more obvious all the time that if left in their simplest form, providing dancers an opportunity to move to the 8 count phrase, these special dances will sell themselves.

This month we devote three pages of the Style Lab to a picture series on a particular contra. This one is the traditional Market Lass (see the calls and instructions in the Contra Corner, April, 1977).

For practice try this triple:

ROAD TO CALIFORNIA

Traditional, from Ralph Page

Formation: 1, 4, 7, etc. active NOT crossed

— — — —, — — **Actives cross**

Below one face out and you balance,

— — turn by the right

— — **Go full around,**
three in line you balance again

— — **Turn by the left,**
actives center and swing your own

— — — —, Put her on your right down by twos

— — — —, Wheel turn come back to place

— — **Cast off,** — — right and left thru

— — — —, — — **And a right and left back**

— — — —, — — **Actives cross**

This is a smoothie and, unlike some triples, manages to keep the inactives fairly busy. Note that in the opening the actives pass right shoulders as they cross but they do not go past the opposite line. We'd classify this contra as tricky but not difficult.



1



2



3

Style Lab

The Contra MARKET LASS

THE BICENTENNIAL YEAR, 1976, uncovered much that proved to be *pure gold* for contra buffs. Several collections were issued that year, one of them *Heritage Dances of Early America* by Ralph Page included some gems that will remain a part of contra dancing for some time. Market Lass is such a dance.

It's a triple, which means that the long, *major* line of dancers is broken into *minor* groupings of three (1), with each trio doing the dance pattern simultaneously.

The couple nearest the head of the hall in each set of three dancers rolls out (2) and with



7



8



9



the men traveling down the men's line and the ladies down the lady's line (3) each dancer passes two inactive dancers, turns (4), crosses over (5) passing right shoulders (6), reaches the other side (7), comes *up* the outside (8) and around one person to squeeze in between the two inactive dancers (8) and without a stop the lines of dancers move forward and back (9).

Still working with the same unit of three couples, the actives step forward and turn by the right (10) three-quarters around and stop in the center of the lines to face each other (11). At this point the inactives each turn *in* a quarter, extend adjacent hands to the active person to make lines of three. These lines move

forward four steps and then back four steps. The actives step forward again and, taking right hands (12), turn three-quarters, release hands (13) and back up, the man in the men's line and the lady into the ladies' line (14).

If you will check at this point with picture (1) you'll see that each active person has moved *down* one place in the line.

At this point the active dancers, along with the couple *above* them (originally the No. 2 couple in each of the threesomes) do a right and left thru. This is an Arky form that is very prevalent in traditional and contemporary contras. It simply means that the two men working together and the two ladies working together





pass thru and, having reached the other side in four steps, wheel as a couple (15), the person on the left backing up while the person on the right in each couple moves forward for a total of 8 counts.

Again the same two couples do a right and left thru (16) to get back to their original lines (17). At this point 64 counts have been used and the pattern of the dance has gone through one time. To repeat it the second time the same actives again roll out (18) and move down the outside. Then, in a contra where there are not enough dancers at the far end or foot of the line to make a complete trio, the actives will work around a ghost couple. The new couple at

the head of the hall, having no one to work with, remains in position and is considered "dead at the head." After a second time through the pattern two couples will be "dead at the head." A third time through the pattern and three couples have accumulated at the head, enough to start a new trio with the persons nearest the caller being the new *active* couple.

Those of you who enjoy your contras, along with your squares and rounds, and those of you who have become involved in contra clubs will find this one most enjoyable. Check the Contra Corner in the April, 1977 issue for the calls and music.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Arizona

One of the nicest places to be at any time is in beautiful Prescott. This is doubly true when you are able to attend a mini-festival called by Johnny Schultz with Glenn King and Rose Conradt leading the round dancing. The affair will be held May 20th and 21st at the Yavapai College Student Center in Prescott.

Virginia

The Plains Promenaders of Timberville will present the 4th Annual Summer Special on June 3rd featuring club caller, Harry Hise, and Joe Swartz. The dance will be held at the Elementary School in Timberville from 8 to 11 PM. There is camping nearby.

California

The 5th Traveling Squares Convention will

be held Memorial Day Weekend, May 28, 29th and 30th. Dancing will be at the Salinas Valley Fairgrounds in King City with Ernie Nation, Kip Garvey and Vern and Marge Carriker in charge of squares and rounds. RV camping is available.

Louisiana

The Carefree Swingers held a Mardi Gras Dance in late January in Baton Rouge. Sequined masks, balloons and streamers in carnival colors of purple, gold and green decorated the entrance. On the walls were large purple, gold and green masks of comedy and tragedy. Preston and Gladys Doughty, costumed as gypsies, greeted guests and Curtis Harper and Harriet Callegan were chosen to reign as king and queen. Gold crowns lined with red velvet were placed on their heads by Shelby Guillory, Jr., and Horace Guidry called for the square dancing, Mardi Gras style, which was enjoyed by all. — *Bill & Doris Barner*

Pennsylvania

Chet and Nancy Norstrom (Flutter Wheel Chairmen) and Roger Owings (Pen-Del Chairman) presented a check for \$2,920.50 from the Dance To See held in October, to the directors of the Delaware County Branch of the Pennsylvania Blind Association in January. Two squares of dancers were on hand for the presentation with caller, Morris Groce, at which time the blind joined hands with the sighted to share in the activity of square dancing. The great success of the affair could not have been realized without the combined efforts of the 45 Pen-Del clubs working hand in hand with the Flutter Wheels and 25 callers and round dance leaders lending their time and talent. The

The Circulators of Belmont, California, are very proud of their member, Ernie Winkler. He has danced two and a half years without missing a single club or class night. Mary Lou Brakeman, wife of caller, Gene, "pins" Ernie with his "perfect badge."



ROUND THE WORLD of SQUARE DANCING

Flutter Wheels also hosted a benefit dance in February for the widow of Bill Wiley who passed away. Mrs. Wiley lost most of her possessions due to a flood in Paradise. Another example of the big hearts of square dancers. — *Bill & Faye Welsch*

Kansas

Something new is happening in Kansas on May 5th and 6th. The Kansas State Callers and Dancers are combining their talents and time to sponsor a State Convention to be held in Topeka. All work and profits are being shared equally. Featured caller will be Jerry Haag and Frank and Ruth Lanning will conduct the round dancing. All square dancers are invited to attend.

New York

The 20th Annual Dance-O-Rama, "Dancing with a Song," will be held May 6th at the State University College at Brockport. Six halls will feature all levels of square dancing, rounds and contras with seven national and regional callers, contra and round dance leaders participating. The affair is sponsored by the Rochester Area Federation.

Michigan

The 20th Annual Blossomtime Square Dance Festival of Southwestern Michigan will be held May 6th at the Berrien Springs High School in Berrien Springs. Deuce Williams will be this year's caller and Bernard and Naomi Smith will present the rounds. A two-hour Blossomtime Parade will be held on Saturday afternoon. For information write 311 Colfax Avenue, Benton Harbor 49022.

The Zeeland High School Gym in Zeeland will be the locale for the 19th Tulip Time Festival Square Dance on May 20th. Harold Bausch is scheduled to call the squares and Walt and Mary Wiewiora will present the rounds. For more information write Holland Tulip Time Festival, Civic Center, 150 A. 8th Street, Holland 49423.

Ontario

Cascade Squares are hosting the two-day Blossom Festival Weekend May 13th and 14th at St. Martin's Church in Niagara Falls. Marv Lindner and Dot and Ed Blackley will be in charge of squares and rounds.

Italy

Square dancing is on the increase in Italy with two new clubs. The Gaeta Cast-A-Ways held a Christmas dance to which the Ramblin' Romans (Rome), the Sandcastle Swingers from Pinetamare and the Piazza Promenaders from Naples were invited. The invitation was reciprocated by the Ramblin' Romans who held a pre-New Year's Eve dinner dance. Then on January 6th the Gaeta Cast-A-Ways graduated their first class of 17 new dancers. Classes are being held in Naples and Rome and all of the dancers got together in Aviano for the Mediterranean Area Spring Jamboree. Two callers' courses have also been organized.



Bride and groom, Grace and Keith Angle, sample the wedding cake at a square dance wedding reception given for them in Charleston, West Virginia in January.

Minnesota

The Circle Eight Square Dance Club of Mankato is hosting the 1978 State Square Dance Convention at Mankato State University on June 9th, 10th and 11th. Featured caller will be Bob Yerington and Irv and Betty Easterday will be the round dance leaders. A premiere showing of the Wizard Oil Troupe will be the feature at the afterparty Saturday evening. This is a group of professional performers featuring banjo pickers, fiddlers, fire breathers, jugglers, mind readers and their own "Doctor Don." For information write State Square Dance Convention, Rt. #1, Box 165, Mankato 56001.

Kentucky

Vacationing square dancers are invited to the colorful mountains of eastern Kentucky this summer for some traditional Kentucky Run-

ning Set dancing as well as modern square dancing. The dances are held at Natural Bridge State Resort Park, Slade, on Saturday nights from April 29 through October 28 and on Friday nights from May 26 through September 1. The frolicking begins at 7:30 PM.

Texas

The newly-formed Do-Si-Do Dance Club meets every Monday and Friday at 7:30 at the Alpin Community Center. The group is interested in all forms of dancing from ballroom through squares, rounds, contra and folk. The purpose of the club is to dance, learn, make visitations and extend invitations to other groups to join them. Contact is invited from other clubs, groups, callers, musicians, instructors and individuals interested in discussion or correspondance. Write Phil Plimmer, Box 701, Alpin 79830.

Presented by the Austin Square and Round Dance Association, the Mid-Tex Spring Fling will take place May 5th and 6th at Lanier High School. Callers Pat Barbour, Sleepy Browning and Andy Petrere and round dance leaders Anne Fuller and Charles Brownrigg will be on hand to lead the dancing.

Germany

In January the Kaiserslautern International Squares hosted the European Jamboree 1978. Special appreciation goes to the host club who, in spite of last minute re-arrangements due to non-availability of the originally scheduled hall, managed the unexpectedly large crowd admirably. 560 dancers from 66 clubs attended from England, Belgium, the Netherlands, the United States and, of course, from all over Germany. Square and round dance workshops were held as well as clinics for callers and leaders. This was also the first opportunity for the newly elected 1978 Boards of both EAASDC and ECTA to get together and the affair was followed by general membership meetings for both organizations. A bid from the Mannheim Mixers was accepted to host the second European Winter Jamboree 1978 (due to a change in planned dates it so happens there will be two winter jamborees in Europe this year).

New Zealand

August, 1978 will find "Adventure '78," an 88 strong New Zealand square dance tour party led by Art and Blanche Shepherd of Christchurch, visiting Los Angeles, Vancouver, Banff,

Can this be the world's youngest caller? Aaron Scott Kozlowski of Aurora, Indiana, is following in his Dad's footsteps. He first started calling at the age of three. Having now reached the ripe old age of five, he recently called alone at his first festival in Indianapolis.



Edmonton, Toronto, Niagara Falls, Boston, New York, Washington, D.C., Phoenix, Las Vegas, San Francisco and Honolulu. The prime purpose is to participate in the Canadian S/R/D Convention in Edmonton and to dance and sightsee around and across North America. New Zealand dancers are looking forward to meeting old friends and making new ones during the tour.

Wanganui, the friendly city, will host the 12th New Zealand Convention at Memorial Hall on June 2nd, 3rd and 4th. Since this is the Queen's Birthday Weekend it is expected that the city will be crowded and it is recommended that accommodations be booked as early as possible.

South Carolina

A warm welcome always awaits dancers who attend one or both of the Myrtle Beach Balls at Myrtle Beach. The Spring Ball was held last month at the Convention Center on the Grand Strand. The Fall Ball is scheduled for September 14-16 at the same location and Elmer Sheffield, Jr. will join the regular calling staff for this affair.

Alabama

The 2nd Alabama State S/R/D Convention is scheduled for May 27 at the Montgomery Civic Center. The Convention is sponsored by the Alabama Square and Round Dance Association. Dancing commences at noon and ends at midnight. Another great day of dancing will be experienced.

(Please turn to page 61)

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

May, 1978

CHOREOGRAPHY FOR THE BEGINNING CALLER

By Jack Lasry, Hollywood, Florida

THE NEWER CALLER is confronted with many problem situations. The one that often presents the greatest challenge is "Where do I start with choreography?" I would like to jump ahead a little to the caller with a little experience and present some basic information that may be useful.

One of the common formations that all callers use is the *double pass thru* formation. The basic setup for the double pass thru is considered to be set up by this combination of basics:

**Heads lead right, circle to a line
Pass thru, wheel and deal**

This particular double pass thru formation presents many possibilities to the caller. A few possible combinations that will result in a left allemande are these:

**Centers swing thru
Turn thru, left allemande**

**Centers pass thru, swing thru
Turn thru, left allemande**

**Centers pass thru, touch a quarter
Split circulate, boys run
Left allemande**

**Centers swing thru, boys run
Bend the line, square thru four hands
To a box 1-4**

**Centers do sa do to a wave
Centers fan the top
Right and left thru
Square thru four to a box 1-4**

Let's change one little thing. After the wheel and deal call a zoom. The action exchanges the lead and trailing couples, which changes the sequence arrangement of the set and provides the caller with these getouts:

**Heads lead right circle to a line
Pass thru, wheel and deal, zoom**

**Centers swing thru, box the gnat
Square thru three quarters, left allemande**

**Centers pass thru, swing thru
Box the gnat, square thru three quarters
Left allemande**

**Centers pass thru
Do sa do to a wave
Centers run, wheel and deal
Grand right and left**

**Centers swing thru, boys run
Bend the line, half square thru
To a box 1-4**

**Centers pass thru, touch a quarter.
Split circulate, boys run
Cross trail thru, left allemande**

Creative choreography for the Mainstream dance will keep our Mainstream dancers involved and interested without the caller finding it necessary to increase the level of the dance. I would like to share some creative ideas with you that are easy to work with. Heads pass thru, around one to a line sets up the basic formation. Notice that the line formed has two boys as a couple on the left end of the line and two girls as a couple on the right end of the line. This formation allows the caller to create routines that have the centers of the lines act as

normal couples while the ends of the lines can be directed to slide thru or star thru. The center couples can be directed to perform most all two couple action figures. Let me give you some starting figures.

**Heads pass thru around one to a line
Centers square thru four
Ends star thru, pass thru
Trade by, left allemande**

**Heads pass thru around one to a line
Ends slide thru
Centers curlique, walk and dodge
All star thru, pass thru, bend the line
Slide thru, swing thru, turn thru
Left allemande**

Setting up the desired line with two boys on the left end and two girls on the right end can be accomplished in a number of ways. Here are a few that I use quite often.

**Heads (sides) pass thru
Around one to a line**

**Heads lead right, circle to a line (1P2P line)
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters**

**1P2P line, pass thru, wheel and deal
Outsides squeeze in to a line**

**1P2P line, pass thru, wheel and deal
Double pass thru, peel off
Bend the line**

With the variety of ways to set up the desired formation, you are now ready to create some interesting dance routines. Here are some additional dance ideas for you to use.

**1P2P line pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Center four right and left thru
Center four flutter wheel and
sweep a quarter
Ends star thru, centers pass thru
Do sa do to a wave
Girls trade, scoot back
Grand right and left**

**1P2P line pass thru, wheel and deal
Outsides squeeze in to a line
Center four pass the ocean**

**Ends star thru
Ping pong circulate, centers recycle
Then zoom, centers pass thru
Left allemande**

Additional dancing examples using the boy-boy, girl-girl line:

**Heads pass thru around one to a line
Centers swing thru, box the gnat
And square thru four hands
Ends star thru, do sa do to a wave
Eight circulate, boys go twice
Recycle, left allemande**

**Heads pass thru around one to a line
Ends pass thru, ends trade
Centers right and left thru, all star thru
Zoom, centers pass thru
Left allemande**

**Heads pass thru around one to a line
Ends pass thru, ends trade
Ends star thru
Centers square thru four
Swing thru, boys run
Half tag, trade and roll
Left allemande**

**Heads lead right circle to a line
Pass thru, wheel and deal
Outsides squeeze in to a line
Centers pass the ocean
Single hinge, walk and dodge
Ends pass thru, bend the line
Star thru, centers square thru three quarters
Left allemande**

**Heads pass thru, around one to a line
Pass thru, tag the line
Lead couple partner trade
Right and left thru
Pass thru, trade by, left allemande**

**1P2P line pass thru, wheel and deal
Double pass thru
Centers in cast off three quarters
Lines up and back
Centers pass thru around one to a line
Star thru, trade by
Swing thru, turn thru, left allemande**

These examples can be developed into

SPECIAL WORKSHOP EDITORS

Jack Lasry	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernan	Ammunition

several tips of creative but normal position dancing for Mainstream dancers. In the following months we shall consider additional formations that allow the caller and dancer to explore creative Mainstream choreography.

MORE DIVIDES

By Jeanne Briscoe, Salinas, California

Heads swing thru
Sides divide and star thru
Heads turn thru, slide thru
Pass thru, wheel and deal
Centers swing thru, spin the top
New sides divide and star thru
Centers extend and make a wave
Boys circulate, girls trade
Recycle, left allemande

ONE BY THOR

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads square thru four hands
Curlique with the outside two
Follow your neighbor, girls run
Cast off three quarters
Square thru three hands
Allemande left

SPIN THE TOPS

By Robert Kline, Richmond, Kentucky

One and three spin the top
Turn thru, do sa do to a wave
Scoot back, boys trade
Boys run, bend the line
Swing thru, spin the top
Recycle, star thru to a flutter wheel
Slide thru, box the gnat (hang on)
Square thru three hands
On three go right and left grand

One and three slide thru
Spin the top double
Extend the tag to a wave
Scoot back, boys trade, boys run
Couples circulate, girls trade
Wheel and deal, star thru, pass thru
Wheel and deal
Square thru three quarters
Left allemande

CHOREOGRAPHERS — WRITERS

We would like to include a greater variety of dance material in these pages and welcome danceable contributions from our readers. We're particularly interested in Extended and Mainstream material. Send them to our Workshop editor at our Los Angeles address.

RELAY THE DEUCEY

By Ron Bessette, Wayne, New Jersey

Heads pair off, swing thru
Relay the deucey, boys run
Wheel and deal
Left allemande

Heads pair off, swing thru
Boys trade, relay the deucey
Box the gnat, change hands
Allemande left

TO A RIGHT AND LEFT GRAND

By Harold Pierce, Rochester, New York

Head ladies chain to the right
Four ladies chain
Heads curlique
Walk and dodge
Circle four to a line
Right and left thru
Do sa do to an ocean wave
Spin the top to a right and left grand

SINGING CALL

LIVING IN THE SUNSHINE

By Bill Claywell, Louisville, Kentucky

Record: Lou-Mac #123, Flip Instrumental with Bill Claywell

OPENER, MIDDLE BREAK, ENDING
Four ladies chain then you turn them
With an arm around four couples
Flutter wheel then join up all your hands
Circle left around that land
Allemande your corner girl
Gonna weave around that land
I'm living in the sunshine all because of you
Swing your girl and promenade
I've been so long in the darkness
Things seem mighty rough I'm living
In the sunshine of your tender love
FIGURE:

Four ladies chain turn them
with an arm around
Head couples flutter wheel
and go
Now two and four curlique
do a walk and dodge
Swing allemande your corner
weave around the ring
We're living in the sunshine
of your tender love
Swing your little girl and promenade
I've been so long in darkness
Things seem mighty rough I'm living
In the sunshine of your tender love

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

CHICKEN POLKA — Belco 276

Choreographers: Vaughn and Jean Parrish

Comment: A lively routine with novel music. Half of the record has cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;

PART A

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step; Face to Face Two-Step; Bk to Bk Two-Step end in CLOSED M face WALL;
5-8 Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Walk Fwd, —, 2, —; 3, —, 4, —;
9-12 (Lady Under end LEFT-OPEN) Fwd Two-Step; Fwd Two-Step; (Lady Under end OPEN) Fwd Two-Step; Fwd Two-Step;
13-16 Two-Step Away; Two-Step Away; Walk Together, —, 2, —; 3, —, 4 to OPEN, —;

BRIDGE

- 1-4 Fwd, —, 2, —; 3, —, Kick, —; Bk, —, 2, —; 3, —, Touch end in BUTTERFLY M face WALL, —;

PART B

- 17-20 Heel, —, Toe, —; Side, —, Behind, —; Side, —, Heel, —; Toe, —, In Place, —;
21-24 Repeat action meas 17-20
25-28 Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —; Twisty Vine, —, 2, —; 3, —, 4, —;

29-32 Repeat action meas 25-28:

SEQUENCE: A — Bridge — B — A — Bridge — B — A — meas 17-24 Part B Twirl and ACK.

SHARI'S WALTZ — Belco 276

Choreographers: John and Shari Helms

Comment: An easy and nice waltz routine. Music is most pleasant. Has cues with half of record.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch in BUTTERFLY M face WALL, —;

PART A

- 1-4 Waltz Away, 2, 3; (Wrap) In Place, 2, 3; L Face Turn, 2, 3 face COH; L Face Turn, 2, 3 face RLOD;
5-8 Change Sides, 2, 3; BUTTERFLY Side, Draw, Touch; Twisty Vine, 2, 3 end M face LOD in BANJO; Fwd/Turn, Side,

Close to BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 Step, Swing, —; Spin Manuv end M face RLOD in CLOSED; (R) Waltz Turn end M face LOD; Waltz Apart, 2, 3 in BUTTERFLY M face LOD;

- 5-8 Step, Swing, —; Step, Swing, —; Step Bk, Touch, —; Turn, Side, Close end BUTTERFLY M face WALL;

- 9-12 Step, Swing, —; Spin Manuv end M face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn end M face WALL in BUTTERFLY;

- 13-16 Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; (Twirl) Side, XIB, Side; Thru, Side, Close;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-5 BUTTERFLY Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; (Twirl) Side, XIB, Side; Thru Side, Close; Step Apart, ACK, —.

BEAUTIFUL GIRLS OF VIENNA —

Grenn 14258

Choreographers: Manning and Nita Smith

Comment: A reissue of this routine. The original was done to an RCA Victor recording. The Grenn music is very good and peppy.

INTRODUCTION

OPEN Wait three chords

PART A

- 1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end facing M WALL;

- 5-8 Side, Close, Cross; Side, Close, Cross to CLOSED; Turn Two-Step; Turn Two-Step end in OPEN facing LOD;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:

PART B

- 1-4 Walk, —, 2, —; (Roll Across to LEFT-HALF OPEN) In Place, 2, 3, —; Walk, —, 2, —; (Roll Across to SEMI-CLOSED) In Place, 2, 3, —;

- 5-8 Walk, —, 2, —; Fwd Two-Step end in BANJO M face LOD; Walk, —, 2, —; Fwd Two-Step end in SEMI-CLOSED facing LOD;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

PART C

- 1-4 Point Fwd, —, Point Bk, —; Fwd Two-

Step; Point Fwd, —, Point Bk, —; Fwd Two-Step;

- 5-8 **M facing WALL Solo Roll LOD, —, 2, —; Side Two-Step; Roll RLOD, —, 2, —; Side Two-Step end SEMI-CLOSED facing LOD;**

9-12 Repeat action meas 1-4 Part C:

- 13-16 Repeat action meas 5-8 Part C except to end in OPEN.

SEQUENCE: A — B — C — meas 1-14 of A plus Ending.

Ending:

- 1-2 **(Twirl) Walk, —, 2, —; Apart, —, Point, —.**

WALTZING HEARTS — Grenn 14258

Choreographers: Cliff and Ruth Harry

Comment: A pleasant routine to dance. The music has the good big band sound.

INTRODUCTION

- 1-6 **BUTTERFLY BANJO M face LOD Wait; Wait; Bk Twinkle, 2, 3; Bk Twinkle, 2, 3; Dip Bk, —, —; Recov M face WALL in BUTTERFLY, —, —;**

PART A

- 1-4 **Waltz Away, 2, 3; Turn In, 2, 3 to end in LEFT-OPEN facing RLOD; Solo Roll, 2, 3; 4, 5, 6 M face WALL in CLOSED;**

- 5-8 **Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn M face WALL in BUTTERFLY;**

9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 **Step, Swing, —; Step, Swing, —; (L Twirl) Waltz In Place, 2, 3 end OPEN facing LOD; (Wheel) Waltz In Place end in BUTTERFLY M face COH;**

- 5-8 **M facing COH repeat action meas 1-4 PART B end in BUTTERFLY M facing WALL;**

- 9-12 **Twinkle, 2, 3; Manuv, 2, 3 M face RLOD in CLOSED; (R) Waltz Turn (R) Waltz Turn end facing WALL in BUTTERFLY;**

- 13-16 **(Twirl) Side, XIB, Side; Thru, Side, Close end BUTTERFLY M face LOD; Apart, Point, —; (L Roll to end BUTTERFLY BANJO) Waltz In Place, 2, 3 M facing LOD;**

BREAK

- 1-4 **Bk Twinkle, 2, 3; Bk Twinkle, 2, 3; Dip Bk, —, —; Recov M face WALL in BUTTERFLY;**

SEQUENCE: A — B — Break — A — B plus Ending.

Ending:

- 1-4 **Bk Twinkle, 2, 3; Bk Twinkle, 2, 3; Dip Bk, —, —; (Twirl) Apart, Point, —.**

SWEET MABLE MIXER — Kalox 1213

Choreographer: C.O. Guest

Comment: A fun mixer to real jivy music.

DANCE

- 1-4 **OPEN facing LOD Walk, —, 2, —; 3, —, 4, —; Turn in face RLOD, —, Bk Up, —; Bk Up, —, Turn In face LOD, —;**

- 5-8 Repeat meas 1-4 except end facing partner and WALL:

- 9-12 **Bk Away, —, 2, —; 3, —, Close, —; Fwd, —, 2, —; 3, —, 4, —;**

- 13-16 **Do sa do, —, 2, —; 3, —, 4 end in Ocean Wave, —; Bal Fwd, —, Step/Step, —; Bal Bk, —, Step/Step, —;**

- 17-20 **Release hand hold with lady on L Turn half by R, —, 2, —; 3, —, 4 M face COH join hands with Lady on L, —; Bal Fwd, —, Step/Step, —; Bal Bk, —, Step/Step, —;**

- 21-24 **Release hand hold with lady on R Turn by L, —, 2, —; 3, —, 4, —; 5, —, 6, —; 7, —, 8, —;**

- 25-28 **Right and Left Grand, —, 2, —; 3, —, 4, —; 5, —, 6, —; 7, —, 8, —;**

- 29-32 **Swing eight counts or do four Turning Two-Steps;**

SEQUENCE: Dance goes thru seven times plus ACK.

SINGING CALL

DOWN ON BOURBON STREET

By Bob Augustin, Metairie, Louisiana

Record: Bob Cat #105, Flip Instrumental with Bob Augustin

OPENER, MIDDLE BREAK, ENDING

Four ladies chain the ring

Turn the girls and hear me sing

Rollaway and circle left you know

Four ladies rollaway circle left

Till you hear me say left allemande

Weave the ring way down on Bourbon Street

That's where you get that beat

Do sa do and promenade

Promenade the ring get home and swing

Way down on Bourbon Street

FIGURE:

Head couples square thru four hands you go

Around that corner girl a do sa do

Star thru and flutter wheel

Straight across the ring you go

Sweep one quarter more right and left thru

Pass to the center and square thru

Three quarters round and swing

Swing that corner promenade

Promenade your doll back to the hall

Way down on Bourbon Street

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TAG AND TOUCH

By Jeanne Moody Briscoe, Salinas, California

Heads lead right circle to a line
Pass thru, tag the line, face in
Touch a quarter, partner tag
Wheel and deal
Centers swing thru, turn thru
Do sa do to a wave
Swing thru, boys run
Bend the line, pass thru
Tag the line left
Wheel and deal
Do sa do to a wave, centers trade
Centers run, tag the line
Ends turn back, star thru
Pass thru, bend the line
Pass the ocean, recycle
Left allemande

Heads do sa do, spin the top
Boys run, tag the line
Turn left single file
Around one into the middle
Two ladies chain, pass thru
Circle four to a line
Do sa do to a wave, spin the top
Boys run, tag the line left
Wheel and deal, slide thru
Cross trail, left allemande

DANCING TRACK II

By Jack Lasry, Hollywood, Florida

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, track II
Girls trade, swing thru
Boys run, wheel and deal
Star thru, cross trail
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, track II
Boys circulate, recycle
Pass thru, trade by
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, track II
Recycle, box the gnat
Grand right and left

Heads cross trail around one to a line
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, boys run
Bend the line, star thru
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, girls circulate
Boys trade, boys run
Bend the line, pass thru
Wheel and deal, zoom
Square thru three quarters
Left allemande

Sides rollaway half sashay
Heads square thru four
Swing thru, boys run
Pass thru, wheel and deal
Double pass thru
Track II, girls trade
Recycle, square thru three quarters
Trade by, left allemande

Heads pass thru around one to a line
Pass thru, tag the line
Track II, swing thru
Boys run, half tag trade and roll
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, track II
Girls trade, swing thru
Spin the top, curlique
Eight circulate, boys run
Left allemande

SINGING CALL

ONE MAN SHOW

By Jay Henderson, Fresno, California

Record: Scope #623, Flip Instrumental with
Jay Henderson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring
Join hands circle left
Go walking around I sing
You do a left allemande
Weave by two and do sa do
The men star left one time around
Turn thru at home left allemande
Promenade you go it gets so lonesome
Carrying on a one man show

FIGURE:

Heads promenade three quarters round
Sides go right and left thru and
Turn the girls around flutter wheel you do
Then pass thru swing thru
Boys trade turn thru and then go
Left allemande swing this lady promenade
It gets so lonesome carrying on a one man show
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

TRADE THE WAVE

By Jack Lasry, Hollywood, Florida

Heads lead right, circle to a line
Pass thru, girls run left
Trade the wave, scoot back
Boys run, left allemande

SINGING CALL

CAMPTOWN RACES

By Don Ross, Houston, Texas

Record: Payote #201, Flip Instrumental with
Don Ross

OPENER, MIDDLE BREAK, ENDING

Circle left started to town and
My hoss broke down do di do di
Blacksmith shop on the other side of town
Do di do di left allemande corner girl
Do sa do your own men star by old left hand
One time around you go turn partner
By the right corners allemande
Do sa do and promenade
Go walking around the land I'm
Gwine run all night I'm gwine run all day
I bet my money on a bob tailed nag
Somebody bet on the bay

FIGURE

One and three gonna promenade halfway
Round you go into the middle and
Curlique walk and dodge circle four halfway
Veer to the left and then ferris wheel
Move it up square thru three hands
Three hands around you go swing thru
Turn thru swing the corner
Promenade you do I'm gwine to run all night
I'm gwine to run all day
I bet my money on a bob tailed nag
Somebody bet on the bay

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

FAN THE TOPS

By Bob Kline, Richmond, Kentucky

Heads box the gnat, slide thru
Do sa do to a wave
Fan the top
Recycle and slide thru
Swing thru, boys run, ferris wheel
Centers step to a wave
Scoot back, sides partner hinge
Right and left grand

Heads turn thru, separate around one
Down the middle and turn thru
Do sa do to a wave, fan the top
Center four only fan the top
Others single hinge
Side ladies run right around one
Extend the tag
Walk right in to a right and left grand

Heads do sa do to a wave
Fan the top and step thru
Swing thru, boys run
Couples circulate, bend the line
Do sa do to a tidal wave
Each wave fan the top
Swing thru, turn thru
Left allemande

Heads pass thru, separate around one
Squeeze in to a line of four
Pass thru, wheel and deal
On the double track ladies lead
Dixie style to an ocean wave
Fan the top
Each wave boys cross run
Each wave fan the top
Scoot back, all eight circulate
Girls go double, boys run
Bend the line
Pass thru, partner trade and roll
Walk right in to a right and left grand

GIMMICK FUN

By Bruce Spath, North Bend, Nebraska

All join hands and circle left
Face partner and star thru (you're facing out)
Join hands and circle left
Reverse back and circle right back home (still
facing out)
Head couples back into the center boops a
daisy
Come back out and California twirl (at home)
Heads California twirl (still at home)
Everyone face partner, star thru
Allemande left

AMMUNITION

Grand square is the focus of this month's collection of figures. In several of the examples the exact timing of the Grand Square is critical since it may be interrupted after a precise number of beats with another command which the dancers must react to immediately. These variations are not for those who have just been exposed to the Grand Square. Work out the timing before trying it on a group and you also may want to workshop the dancers first.

Four ladies chain three quarters
Everybody roll a half sashay
Square your sets that way
Sides face, grand square
(16 steps)
Left allemande

(More Ammunition next page)

(LIMITED BASICS DANCE,
AMMUNITION, *continued*)

Four ladies chain
Everybody roll a half sashay
Square your sets that way
Sides face, grand square
One, two, three, turn
One, two, go right and left grand

Head ladies chain to the right
New side ladies chain across
Sides face, grand square
One, two, three, turn
One, two, left allemande

Sides face, grand square
One, two, three, turn; one, two, three, turn
One, two, three, turn; one, two, three, reverse
One, two, three, reverse again
One, two, go right and left grand

One and two right and left thru
The other two ladies chain
New one and three right and left thru
The other two ladies chain
New one and four right and left thru
The other two ladies chain
Sides face, grand square
Walk, two, three, turn
Walk, two, three, allemande left

Sides cross trail round two
And line up four
Forward eight and back
Ends only box the gnat
Grand square

Sides face, grand square
One, two, three, turn; one, two, three, turn
One, two, three, turn
One, two, four ladies chain
Heads face, grand square
One, two, three, turn; one, two, three, turn
One, two, three, turn
One, four ladies chain three quarters
Sides face, grand square
One, two, three, turn; one, two, three, turn
One, two, three, turn; one, two, three, reverse
One, two, three, turn
One, two, left allemande

Head ladies chain to the right
New side ladies chain across
Heads right and left thru
Roll a half sashay
Up to the middle and back
Pass thru, separate around one
Into the middle pass thru

Circle four
Ladies break, two lines of four
Go forward eight and back
Girls go forward, face one quarter in
Boys face, everybody grand square
(full 32 counts)
Girls go forward and back
Pass thru
Separate around one to lines of four
Go forward eight and back
Boys step forward, face one quarter in
Girls face, everybody grand square
(32 counts)
Join hands and circle left
Reverse back go single file
Just the gents U turn back
Those who can right pull by
Everybody left pull by
Right pull by, left allemande

Boys face your partner
Grand square

Note on this one that all four boys face their partners and start the grand square by backing away, while the girls start the action by going forward four small steps toward the middle and all continue the grand square action. It's tricky but different!

SINGING CALL ADAPTATION

I AIN'T DOWN YET

Adapted by Ken Kernan, Phoenix, Ariz.

Record: MacGregor 2028

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring
You chain this lady on home I sing
All promenade that square, go walking home
right there
You take your lady home, sides (heads) face
grand square

— — — —, — — — —
— — — —, — — — — reverse
— — — —, — — — —
— — — —, — — — —

FIGURE

Heads (sides) promenade and go half way
Down the middle and right and left thru I say
Side (head) man and corner girl go up and back
Square thru you know
You count to four you go
Go to the outside and do a do sa do
Hey run to the corner, swing and promeno
Promenade a new dear and you may hear from
the rear

I ain't down yet

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

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CALLER of the MONTH



Jim Cholmondeley - Lawton, Okla.

SQUARE DANCER, AUTHOR of the Encyclopedia of Singing Call Records, caller, teacher, founder of the European Chatterbox, etc., makes up the world of Jim "Chumley" Cholmondeley and his lovely wife, Jean.

Jim was very reluctant when his wife talked him into just watching a square dance lesson. A few hours later, thanks to caller Paul Greer, he was addicted and the entire life of Jim and Jean was changed.

Jim started calling in 1968 in Germany and held offices in the European Association of American Square Dance Clubs (EAASDC) and the European Callers and Teachers Association. Jim and Jean founded and edited the first "European Chatterbox" which is the official newsletter of EAASDC. Jim attended Cal Golden's Callers' School and began to seriously consider calling.

Jim was the recipient of an American Square Dance Society Scholarship for callers and attended the session at East Hill Farms Callers' School. This experience brought another new dimension to Jim's involvement with square dancing calling. His association with the staff of Earl Johnston, Al Brundage, Jack Lasry and Jim Mayo and the subsequent friendships

formed have shaped his philosophy of the activity.

In 1973 Jim retired from the U.S. Army after 20 years and settled in Lawton, Oklahoma, where he calls for the Levis and Lace Square Dance Club and is active in the Oklahoma South Central Callers Association.

Jim travels as much as possible on weekends when his job as a teacher in Electronics at the Army Artillery School allows. He joined CALLERLAB in 1975 and is an active caller/member of the Overseas Dancers Association. He has collaborated with C.O. Guest on a new record for Kalox and is looking forward to many more years in the activity and seeing many old friends at the National Convention in Oklahoma this June.

(LETTERS, continued from page 3)

mainland. Where else except among square dancers could you enjoy such amiable and considerate fellowship? Square dancers are the finest people in the world!

Lorne and Della Dimma
Markham, Ontario, Canada

Dear Editor:

Yes, I find your Handbooks on Basic Movements of Square Dancing make the learning period a great deal less complicated. Enclosed find check for 30 copies of the Illustrated Extended and Mainstream Basic Movements Handbooks. Thank you for a job well done and greatly appreciated.

Frances Cizauskas
Sheboygan, Wisconsin

Dear Editor:

On January 22, 1978, I received from the hand of George Schritt, President of the Alberta Square and Round Dance Instructors

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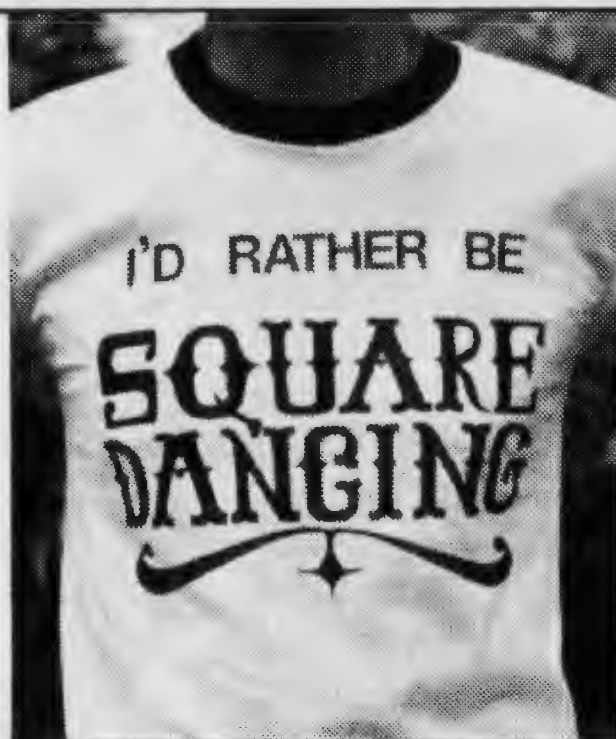
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Association the very fine framed certificate from your Society in recognition of my serving as the president of our fine group for a two-year stint. Both Pat and I were delighted to receive your certificate and it will share a place with our many mementos of our 25 years of square and round dancing. It has been a very happy, many times thrilling, many times exuberant, healthy, great fellowship experience and we only pray we can continue to enjoy it for many more years to come. Thanks again for the certificate and I am sure you know how

good it feels to receive a visual appreciation for services rendered — we will always cherish it.

Pat and Bill Tait

Edmonton, Alberta, Canada

Certificates of Excellence are sent without charge to outgoing presidents of square dance associations. If your association will be changing presidents this spring send us the names (his and hers) of the outgoing president (only) and we'll send the certificate to the incoming president for presentation. Sorry, but at this time certificates are available for outgoing association presidents only. — Editor

Meg Simkins

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by Larry Letson



Bill Barner

Dear Editor:

We are driving to the United States and return in October-December of this year and would appreciate hearing from square dancers in Central America and Mexico. While we do not expect to go as far west as beautiful Guadalajara — we didn't know they had a club when we were there in 1976 — we plan to dance again with the Coffee Pickin' Squares in San Jose, Costa Rica. Our club, the Canal Kickers, has weekly Friday night dances and our caller is Chuck Lyons. We also belong to

Star-in-a-Circle and there are three additional clubs in the Canal Zone.

Anne Richardson

Box 93, Gatun, Canal Zone

Dear Editor:

Enclosed is a copy of the program for our 14th Annual Aloha State Convention. It was an enjoyable weekend of dancing and everyone seemed to have a good time. As usual, we had a large attendance from the West Coast area. We wish to thank you for your continued support in promoting square dancing in the Islands. We

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Ron and Darlene Dietzler
Ewa Beach, Hawaii

Dear Editor:

I am a "greenhorn" student learning to
square dance. I don't feel it is my business to
try to tell callers their business, but I do know a
little about equipment and quality of sound.
Since I am 72 years old my hearing is not too
good, especially for mixed up loud sounds.
Also, since I have to listen carefully for the calls
because I am not familiar with them, I have to
concentrate on what the caller is saying. When
the caller turns up the music so loud that it
competes with his voice it becomes very diffi-
cult to separate the sounds. The beat of the
music in the background at a low level is plenty
to keep time by, thus giving the dancer a
chance to hear what the calls are without
straining. Also, I might mention that many
callers yell into the microphone right against
their lips, which blurs the sound. The sound
system is there to amplify the sound so it is not
necessary for the caller to yell. If he will talk in
a normal tone with the microphone away from
his mouth he will find the sound is clear and
understandable.

Joseph Loop
Amarillo, Texas

Dear Editor:

Please renew our subscription for two years
as we are enjoying your fine magazine and like
to keep informed of news in the square dance
world. Our main involvement is with rounds so
we first check **SQUARE DANCING** for any and

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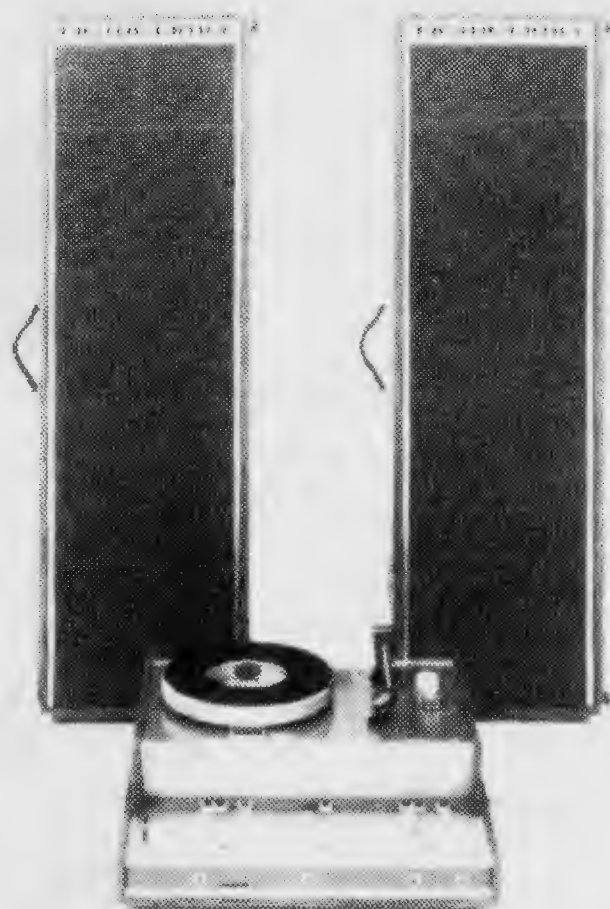
Hap and A.J. Wolcott
Linwood, New Jersey

Dear Editor:

I heartily agree with "Name Withheld by Request" (October issue), whose letter concerned round dancing. Her question, "Since

when was quantity better than quality?," applies to square dancing as well. Who wants to rush, rush, rush through new and newer dances all of the time and never feel the ease and comfort of being sure? . . . I tremendously admire, love to watch, and am all for the challenge dancers, but they are the "pros" and I have no desire to join them. I think a vast number of us (dancers and yet-to-be-dancers), after the daily pressures of home and/or careers, are looking for just plain old fun and recreation, not competition. Perhaps square

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dancing was simple once upon a time but it was also *all* fun and relaxation. Some of this rush occurs, perhaps, because "student callers" apparently must hurry to teach (?) the required basics within a required period of time to acquire caller credentials, while many a beginner drops out in despair (sometimes with a loss of overall confidence). After all, aren't beginners the ones who most need the experienced caller? Frankly, if I had not had SQUARE DANCING magazine to learn from I would have been one of the dropouts, and I

have been "dancing" since I was three.

Name Withheld by Request

NEW AREA PUBLICATION DEBUTS

VIEWS – CALLS & CUES is published by BEKA (Bluegrass and Eastern Kentucky Association, itself barely a year old) and will be released every two months. Each member of BEKA will receive a copy with its aims being to promote and improve square and round dancing among the 69 counties in central and Eastern Kentucky. We wish it well!



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(WORLD OF SQUARE DANCING,
continued from page 43)

Illinois

The Third Annual Peoria Spring Round-A-Vous will have a new location, the Student Center of Bradley University, the weekend of May 12-14. Jack and Darlene Chaffee will be the featured round dance teachers. The Chaffees will offer, in addition to their workshops, a styling clinic on Saturday morning. Registration forms, maps, and information on parking and motels may be obtained from Jim and Norma

Siebenborn, 202 Arnold Avenue, East Peoria 61611. Come and join the fun.

California

Sponsored by the Northern California Square Dancers Association, the Silver Anniversary of the Golden State Roundup will be observed May 26, 27 and 28. The Roundup, "Bridge of Stars," will be held at the Civic Auditorium in San Francisco. C.O. Guest, Vaughn Parrish and Jerry Helt will be on hand to call for the square dancing. Wayne and Norma Wylie will conduct the round dancing.

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Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Adv. Mgr.

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SINGING CALLS

THE RACE IS ON — Melody 102

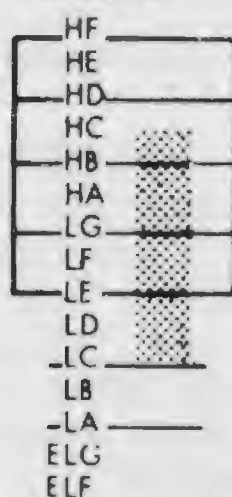
Key: F Tempo: 130 Range: HD
Caller: Bob Ferrell LC

Synopsis: (Opener) Circle left — left allemande — do sa do — men star left — turn partner by right — left allemande — promenade (Break) Sides face grand square — four ladies chain across — chain back — roll promenade (Figure) Head two couples lead right — circle to line — up and back — curlique — coordinate — bend line — right and left thru — slide thru — swing thru — boys trade — swing corner — promenade.

Comment: Fine initial effort by this new company. Instrumental is well played and calling is clear with nice reproduction level. The use of drums during grand square

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

resembles another company's release. Welcome to the new company. Rating: ☆☆

TIME — Thunderbird 178

Key: D **Tempo: 128** **Range: HB**

Caller: Bud Whitten **LC Sharp**

Synopsis: (Break) Four ladies chain — rollaway — join hands circle left — rollaway half sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run right — couples circulate — wheel and deal — pass thru — cloverflo — swing corner — promenade.

Comment: Nice feel to have cloverflo used in the dance movement with a choice of trade by if needed. Music is good as always on Thunderbird. Nice calling by Bud.

Rating: ☆☆

ANNIVERSARY SONG — Scope 622

Key: D Minor **Tempo: 128** **Range: HD**

Caller: Bill Donahue **LA**

Synopsis: (Break) Sides face grand square — do sa do corner — see saw own — left allemande — promenade (Figure) Chain the girls — send them back dixie style — shoot the star — weave by one — box the gnat — slide thru — circle left — whirlaway swing the next — promenade.

Comment: This tune does not seem to fit the square dance scene to this reviewer. Could be a sleeper. High key for callers in one place may be too difficult to hit. Rating: ☆+

HELLO HELLO — Scope 624

Key: F **Tempo: 126** **Range: HB Flat**

Caller: Wes Wessinger **LA**

Synopsis: (Break) Allemande left — own do sa

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do — four men star left — turn partner right — corner allemande — swing own — promenade (Figure) One and three flutter wheel — sweep a quarter — pass thru — do sa do — swing thru two by two — spin the top — right and left thru — square thru three quarters — swing corner — promenade (Alternate figure) Four ladies chain — one and three promenade halfway — two and four right and left thru — join hands circle left — walk around corner — see saw own — swing corner — promenade.

Comment: Tempo seems slow but timing makes up the difference. A good old tune originally

recorded on MacGregor. Average figure and overall release. Rating: ☆ +

FOREVER YOU'LL BE MINE

— Thunderbird 177

Key: A Flat Tempo: 128 Range: HB Flat

Caller: Bob Bennett LA Flat

Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — do sa do corners — swing thru two by two — boys run right — couples circulate — wheel and deal —

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C-502 HONKY TONK HEROES (Flip Inst.) by Ken Bower

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RECENT RELEASES

C-102 ROADRUNNER ROMP

(Patter) Called side by
Jerry Haag

C-201 SOMETHING ABOUT YOU BABY I LIKE (Flip Inst.)

by Jerry Haag

C-302 SOMEBODY LOVES YOU

(Flip Inst.) by Gary Shoemake

C-401 IF I HAD TO DO IT ALL OVER AGAIN (Flip Inst.)

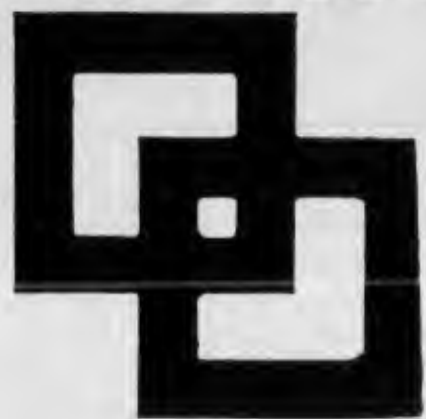
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 CT 110 **Wish I Had Loved You Better** by Russ Young
 CT 201 **Marcia (Hoedown)**
 Called side by Bill Kramer

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pass thru — trade by — swing corner — promenade.

Comment: A nicely recorded singing call especially instrumentally speaking. Average club choreography. The tune offers vocalist the opportunity to exercise his capabilities. Not one of Bob's best efforts. Rating: ☆+

CAMPTOWN RACES — Payote 201

Key: B Tempo: 136 Range: HB
 Caller: Don Ross LB

Synopsis: Complete call printed in Workshop.

Comment: Dancers will have to move along on this tune but the feeling of good dancing has

not been lost. Good rhythm feeling with standard figure movement. Don does nice job. Cue sheet is incomplete. Check call in Workshop page 51. Rating: ☆☆

HONKY TONK WOMAN'S MAN — Melody 101

Key: F Tempo: 130 Range HD
 Caller: Harold Thomas LD

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutter wheel — slide

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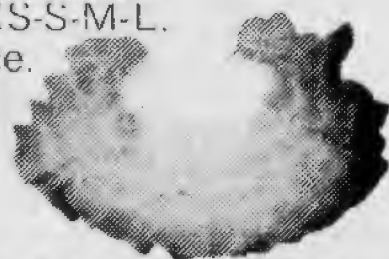
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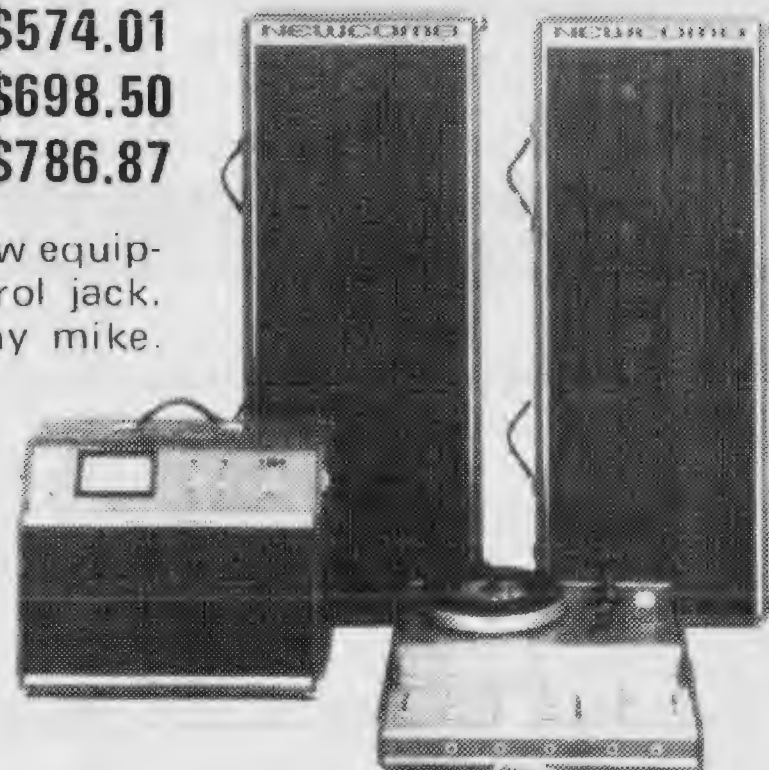


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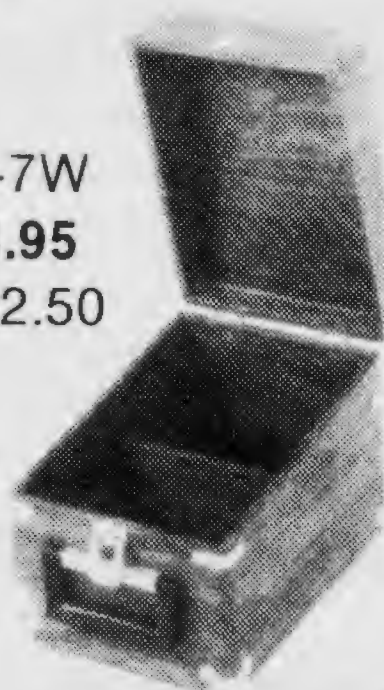
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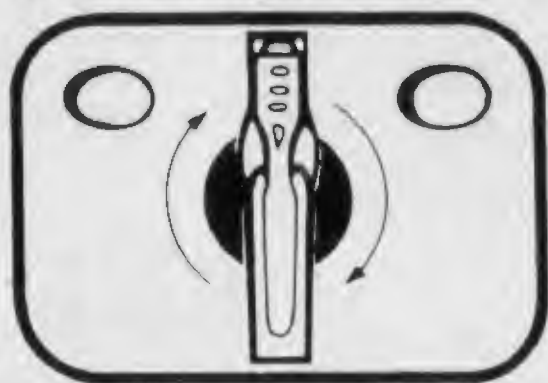
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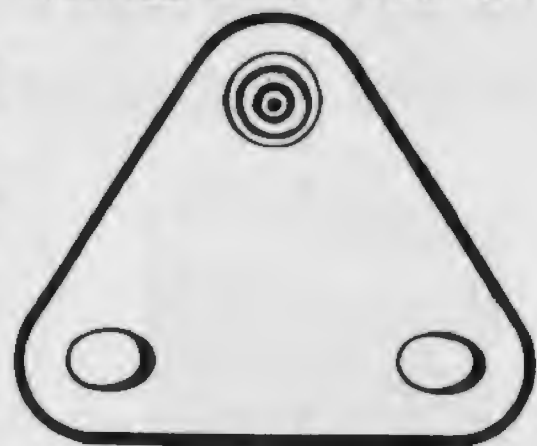
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thru — swing corner — promenade.

Comment: Fine instrumental on the preview of a new recording company. If the balance and quality continues it will be a fine addition to the square dance scene. Choreography features club level average movements.

Rating: ☆☆

LIVING IN THE SUNSHINE — Lou Mac 123

Key: D Tempo: 128 Range: HA

Caller: Bill Claywell LA

Synopsis: Complete call printed in Workshop.

Comment: Fine instrumental on this release with a good country sound. Figure dance-

able enough with a fairly relaxed feeling. Bill does nice job on recording. Rating: ☆☆+

EL PASO — Kalox 1212

Key: A Tempo: 128 Range: HC Sharp

Caller: Harry Lackey LG Sharp

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — left allemande — weave ring — meet and swing — promenade (Figure) Heads flutter wheel — sweep a quarter more — pass thru — circle four halfway — veer left (couples circulate) wheel and deal — pass thru (trade by) slide thru — square thru three hands — swing



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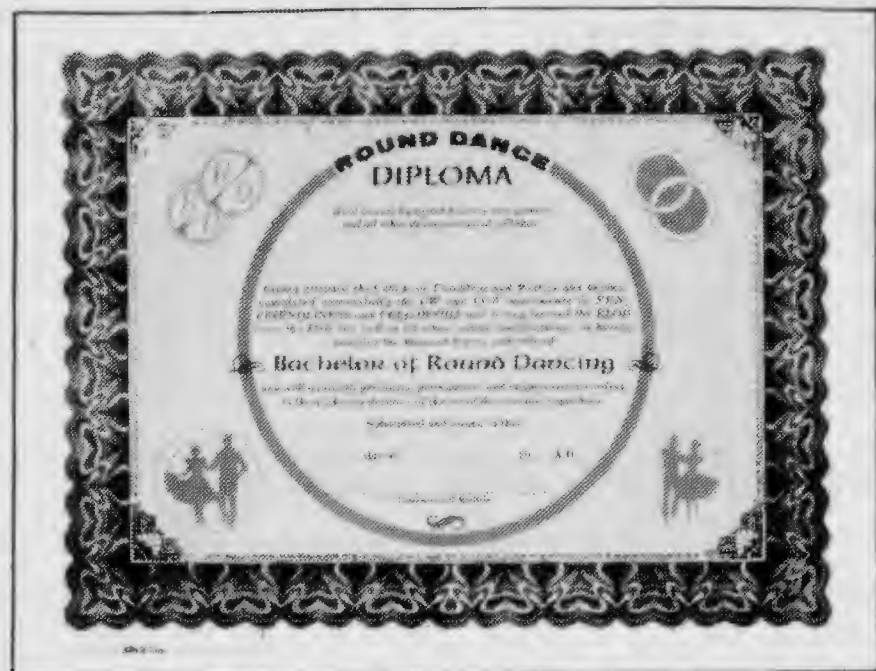
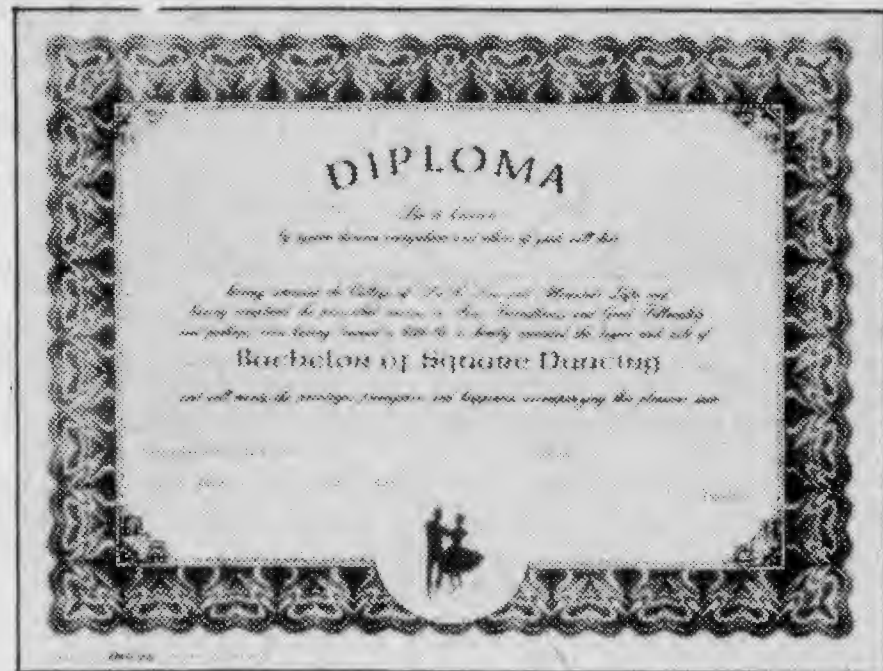
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corner — promenade.

Comment: A nice release by Kalox with a relaxed feeling on the dance movement. Dancers enjoyed the choreography as well as Harry's calling. Previous release of this tune should not deter sale. Rating: ☆☆+

ROBERT E. LEE — Swinging Square 2376

Key: G **Tempo:** 130 **Range:** HC
Caller: Paul Greer **LB**

Synopsis: (Break) Four ladies flutter wheel — back out join hands circle left — ladies center — boys sashay — circle left — ladies center — boys sashay — circle left — alle-

mande corner — right and left grand — meet own promenade (Figure) Allemande corner — turn partner right — boys star left — star promenade with your maid — four ladies backtrack — meet partner turn by right — allemande corner — home turn thru — swing corner — promenade (Alternate figure) Head couples square thru four hands — corner do sa do — cast-a-fold — corner allemande — home do sa do — swing corner — promenade.

Comment: On the alternate figure a cast-a-fold movement is introduced. This would not stand alone but other figure printed would help callers. Music above average on a well

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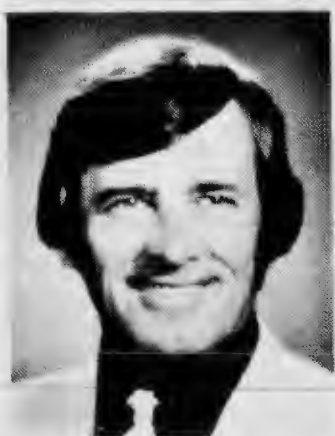
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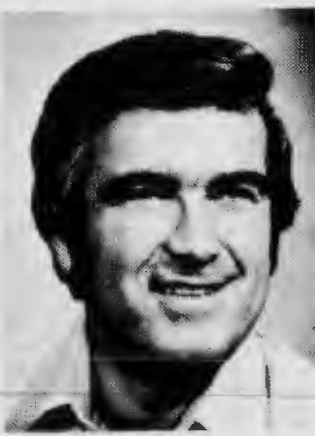
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known and good tune.

Rating: ☆☆

OKLAHOMA WOMAN — Payote 202

Key: A Flat Tempo: 134 Range: HB Flat
Caller: Don Ross LG

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutter wheel — slide thru — swing corner — promenade.

Comment: This record will need to be reduced in tempo for comfortable dancing. Figure is average. Good basic rhythm track on instrumental side. Rating: ☆☆

HAVE I TOLD YOU LATELY — Lou Mac 128

Key: D Tempo: 130 Range: HD
Caller: Roger Morris LD

Synopsis: (Break) Circle left — allemande left — do sa do partner — allemande corner — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — corner curlique — follow neighbor and spread swing corner — left allemande — promenade.

Comment: Clear recording of a familiar tune. Use of follow your neighbor and spread offers some spin to dance movement. Good instrumental. Rating: ☆☆

NOBODY'S BUSINESS — Kalox 1214

Key: D Tempo: 130 Range: HC
Caller: Harper Smith LD

Synopsis: (Break) Walk around corner girl — see saw own — join hands circle — four men star right — allemande corner — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down the middle square thru four hands — right and left thru — pass thru — trade by — curlique — scoot back twice — swing corner — promenade.

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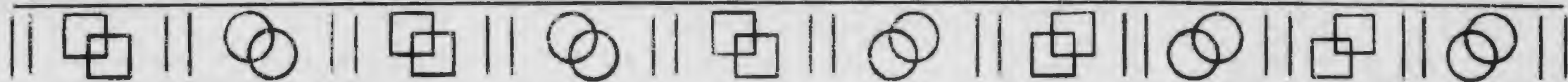
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Comment: A cute little trick in choreography was enjoyed by the dancers in this recording when Harper added a double scoot back. Tune is familiar and a re-do of a previous release. Good music.
Rating: ☆☆

ONE MAN SHOW — Scope 623

Key: E Flat Tempo: 128 Range: HC
Caller: Jay Henderson LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A different kind of tune that may just catch on. Melody is established well enough and figure is simple enough. Dancers like change of pace on tunes of this nature

during dance.

Rating: ☆☆

MUSIC MUSIC MUSIC — Scope 621

Key: C & D Flat Tempo: 128 Range: HB Flat
Caller: Don Pfister LB

Synopsis: (Opener) Sides face grand square — four ladies chain across — send 'em back — roll promenade (Break & Ending) Allemande left corner — come back one box the gnat — four ladies star by left — star promenade — girls back out full turn — circle to left — four ladies center — men sashay — circle to left — allemande left — do sa do — promenade (Figure) Head two couples promenade half-



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way — down middle with right and left thru — flutter wheel go two by four — sweep a quarter more — pass thru — eight chain thru — swing corner — promenade.

Comment: A recording that may be great for some who try it and not for others. Music is well recorded but tune seems to miss the square dance feel. This, too, could be a number whose popularity will be determined by the dancers. Rating: ☆☆

ROAD TO GUNDAGAI — Top 25344

Key: F Tempo: 130 Range: HD
Caller: Brian Hotchkies LC

Synopsis: (Opener & Ending) Allemande left corner girl — weave ring — turn partner right — weave wrong way — when meet turn her by right — look for corner left allemande — come back do sa do — promenade (Break) Four ladies chain — chain back — promenade (Figure) Heads promenade halfway — lead right circle four — make line — up and back — cross trail — boys star right — girls promenade to corner — left allemande — do sa do own — swing corner — promenade her.

Comment: Brian gives us a nice Australian flavor on this recording. Clear, crisp response, nice tune and good overall dance

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figure with alternate figures. Grand slide is part of dance pattern. Rating: ☆☆

LOVE LOVE LOVE ONE MORE TIME

— Kalox 1211

Key: A Flat Tempo: 126 Range: HD Flat
Caller: Harry Lackey LE Flat

Synopsis: (Break) Head ladies tea cup chain — four ladies chain straight across — chain back — roll promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — boys run right — couples ferris wheel — double pass thru — everybody track two — swing corner — promenade.

Comment: Harry makes this a fun recording with his use of tea cup chain and tremble in the voice. Callers will probably try to imitate and fall flat in their endeavor. Good Kalox music. Rating: ☆☆

WHAT YOU DO WITH WHAT YOU'VE GOT

— Chinook 008

Key: D Tempo: 128 Range: HB
Caller: Daryl Clendenin LA

Synopsis: (Break) Allemande left — allemande thar — forward two — men back in right hand star — shoot star forward two — allemande thar — men back in star again —



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shoot star — right and left grand — meet own
promenade (Figure) Heads square thru four
hands — do sa do corner — curlique — make
a wave — balance up and back — swing thru
— centers trade — boys run — square thru
three quarters — swing — promenade.

Comment: Change in rhythm pattern may be
accepted. Our dancers seemed to want to
march to initial rhythm. Choreography was
timed with no effort. Rating: ☆☆

DOWN ON BOURBON STREET

— Bob Cat 105

Key: F Tempo: 128 Range: HE

Caller: Bob Augustin

LD

Synopsis: Complete call printed in Workshop.

Comment: A good release by Bob Augustin.
The feeling is there when you listen to the
called side. Choreography is based on club
level dancing. Toe tapping music.

Rating: ☆☆☆

ALL THE SWEET — Lou Mac 126

Key: F Tempo: 130 Range: HC

Caller: Bill Barner **LD**

Synopsis: (Break) Circle left — allemande left —
do sa do own — left allemande — weave ring
— do sa do — promenade (Figure) One and

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three square thru four hands — with sides make right hand star — heads star by left in middle — with same two curlique — scoot back — swing corner — left allemande new corner — promenade.

Comment: Fine instrumental with unusual words. Many callers will like this country feel. Rating: ☆☆

RECORD PRODUCERS: If you wish to have your releases reviewed in this section, please send two copies of your records as they are pressed. Reviews will be run as soon as possible after records are received.

ALL THE TIMES — Lou Mac 124

Key: A Flat **Tempo:** 126 **Range:** HC
Caller: Mac Letson **LC**

Synopsis: (Break) Circle left — allemande left — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do — swing thru two by two — boys run right — ferris wheel — centers pass thru — touch one quarter — scoot back — swing corner — promenade.

Comment: A relaxed club level record, well done by Mac and a good instrumental. Most callers can handle the tune easily. Figure

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contains a ferris wheel and scoot back. Consideration will naturally be made by some to use as a hoedown. Rating: ☆☆

MELANCHOLY BABY — Blue Star 2054

Key: A Tempo: 130 Range: HB
 Caller: Marshall Flippo LG Sharp

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Head two couples square thru four hands — corner do sa do — curlique — box circulate — boys fold — ladies chain across dixie style to ocean wave — boys cross fold — swing corner — promenade.

Comment: An old time melody adapted to new choreography makes it a good dance. Smoothness seems to be the key to this release. Flip sails through this number in fine style. Rating: ☆☆☆

YOU CAN HAVE HER — Lou Mac 125

Key: G Tempo: 130 Range: HB
 Caller: Harold Kelley LC

Synopsis: (Break) Four ladies promenade one time around — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — two and four right and right and left thru — curlique — boys run right — pass thru — left allemande — weave ring — do sa do — promenade.

Comment: Good instrumental that many callers will use as a hoedown. Nice tune with a good feeling. Figure is average. Hesitation in music track is noticeable but not a detriment. Rating: ☆☆☆

DON'T THINK TWICE — Lou Mac 127

Key: E Tempo: 128 Range: HB
 Caller: Jim Coppinger LA

Synopsis: (Break) Circle left — left allemande — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Head two

couples promenade halfway — down middle right and left thru — flutter wheel — sweep a

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quarter — pass thru — right and left thru —
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corner — promenade.

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instrumental that callers can handle. Figure
nothing outstanding but danceable. Good
banjo and guitar lead instrumental.

Rating: ☆☆

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Key: E Flat

Tempo: 130

Music: The Country Players — Drums, Piano,

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Key: F

Tempo: 128

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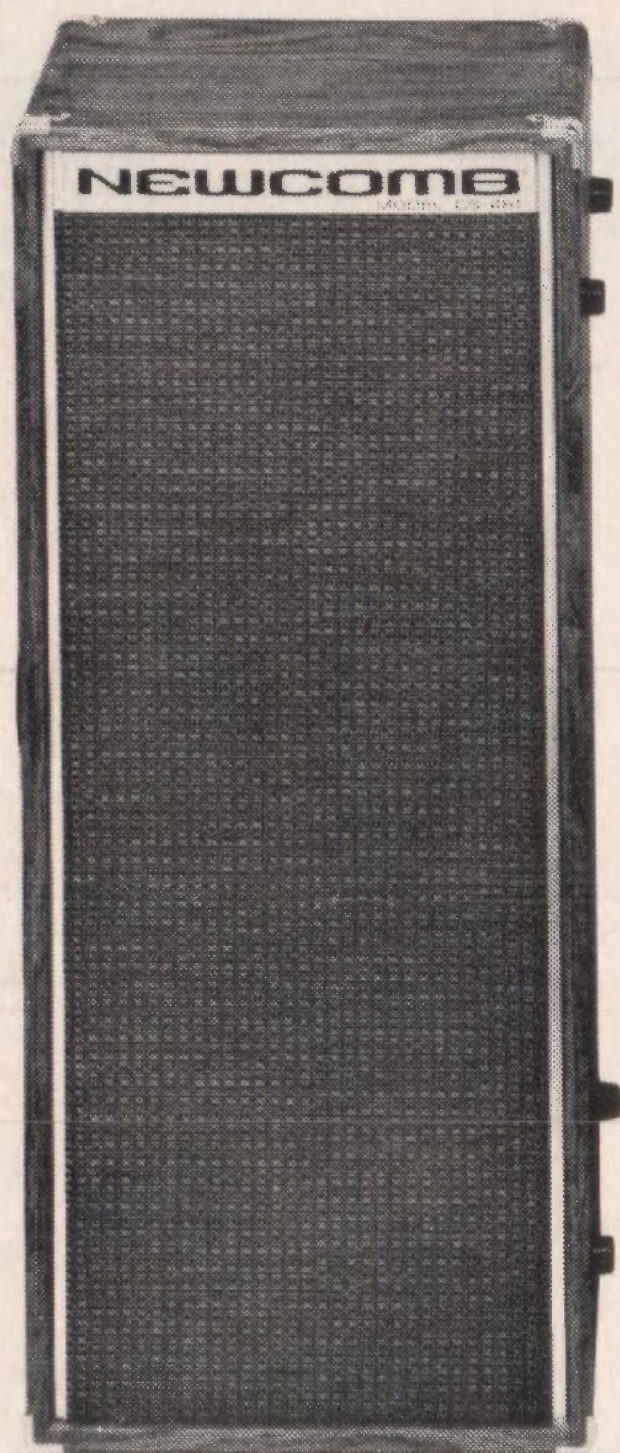
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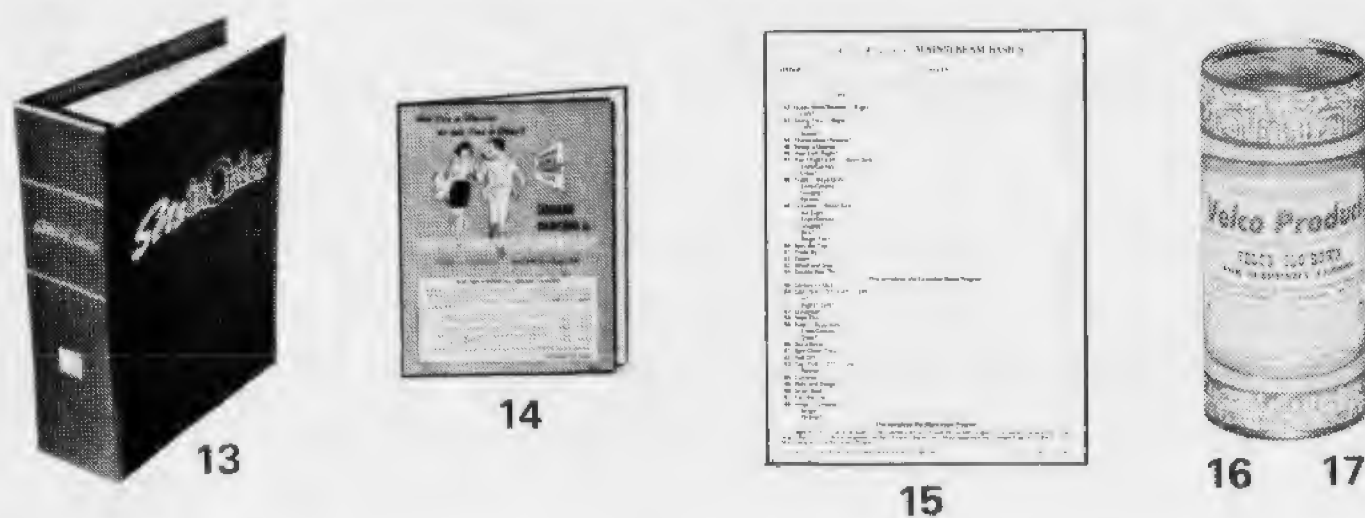
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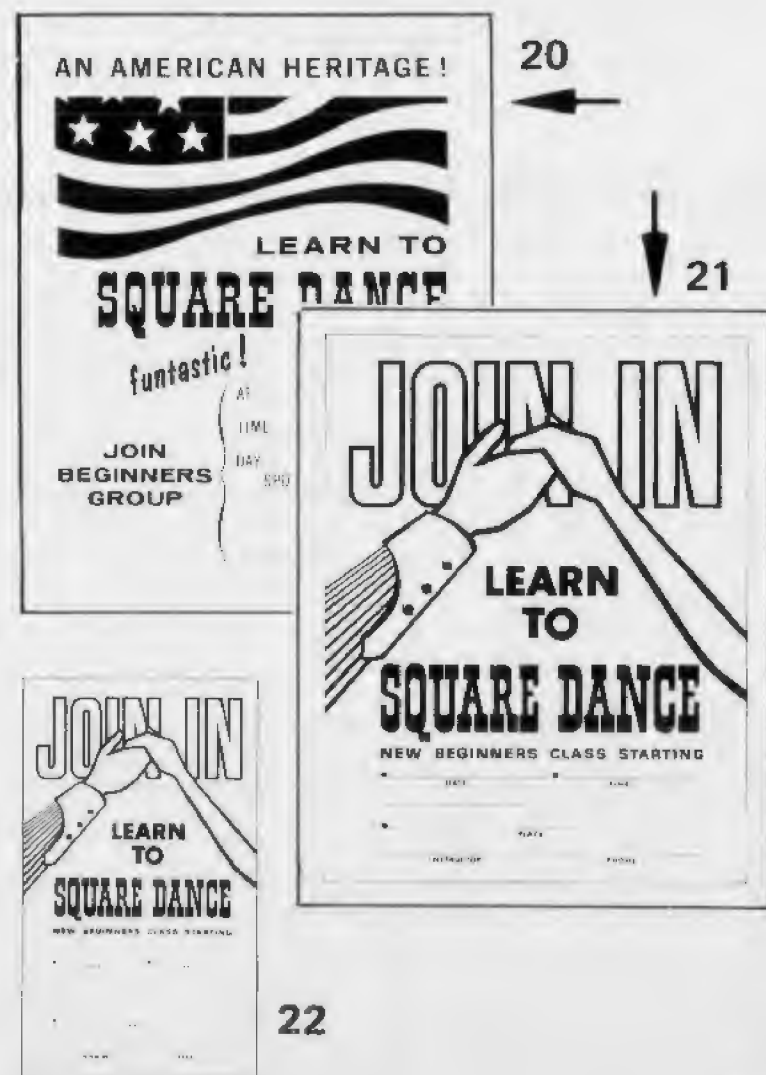
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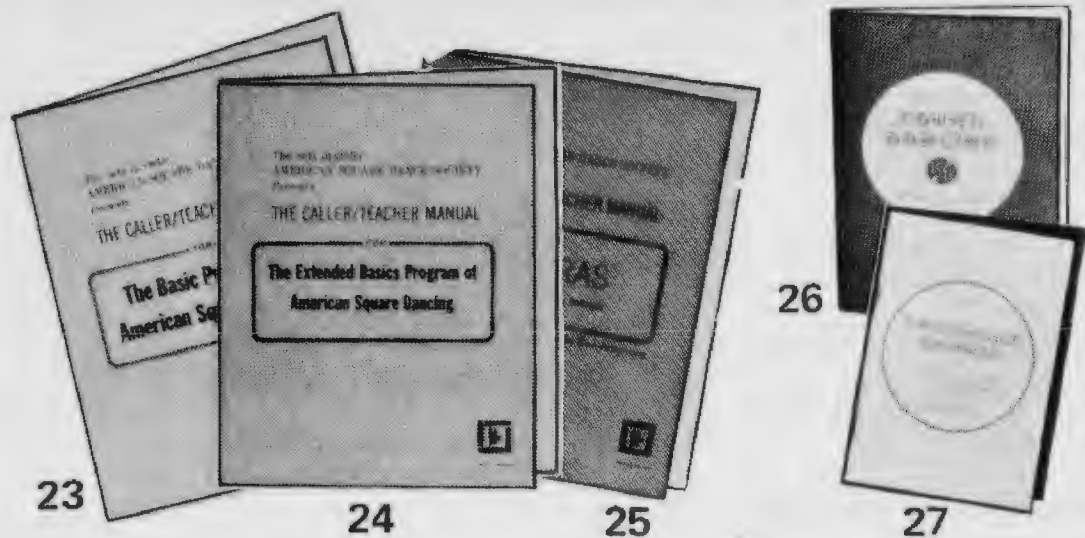
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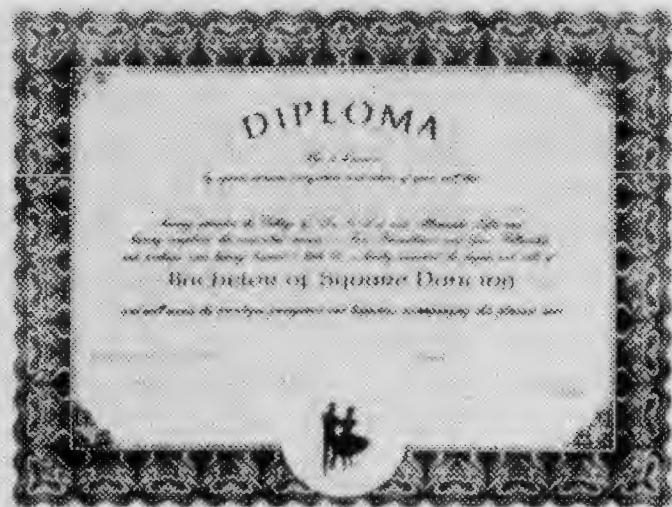


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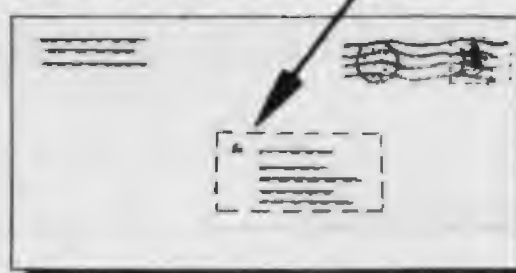
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Caller Norm Indvick of Onalaska, Wisconsin passed away last August 15. Our sincere condolences to his wife, Jenny and Children.

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The Tip Topper Club of San Diego, California is seeking the return of its traveling doll, "Tip Topper Millie." She was requested to be returned in time to celebrate the club's 15th Anniversary scheduled for June 10, 1978. Anyone having knowledge of her is asked to contact Don Stokes, President of Tip Toppers,

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Tip Topper Millie wearing the club badges she has received.



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Ah So

Again the lesson came to me —
How much there is to know
I thought our caller's breath was short —
I learned he called — Ah So!

Singing a New Tune

She used to dance most every tip
With vim and energy
Today, she sings — "This old gray mare
Ain't what she used to be."

Who Goofed?

Twenty years or more I danced
And I'm proficient, too
So how come I just goofed the square?
It happens — yes, it do!

Circle Where?

Accustomed to a circle left
We do it every night
Surprised amazement shook the floor —
The call was circle right.

Caller Code

Pass thru and partner trade were both
Calls that I understood
But now they come in caller code —
He only says — That's Good!

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The SING- ALONG



*provides a relaxing evening
for the square dance enthusiasts*

By Ralph Hay, Aurora, Colorado

A FULL PROGRAM of singing calls, sometimes called sing-along, provides a relaxing respite from the usual square dance and can result in an evening of pleasurable variety in well-timed dancing to familiar music. The square dance recording companies produce a diverse selection of bands, tunes, tempos and figures that provide the basis for infinite variety. If a caller uses his imagination and pays attention to his programming, he can develop singing call programs which will enhance his reputation and which his dancers will thoroughly enjoy.

The chapter on singing calls in the Callers' Textbook (The Care and Feeding of Singing Calls, Chapter 30, SQUARE DANCING December, 1973, January, February and March, 1974) contains many tips on singing call selection and calling techniques. It should be studied in conjunction with this article to increase one's ability to get the best results from each record used. It isn't necessary to be a Singing Sam Mitchell or a Don Franklin to be a successful singing caller. Use your imagination and develop the talents and abilities you already possess. Study each song you use and develop your individual style of presentation rather than imitating the called side of the record. Cry if you are using a sad tune, such as "Real True Loving," use an accent for tunes like "Jose," increase the volume slightly for marching melodies and tone the volume down for a stirring love song. If the song is a lively one with a weave the ring, have the dancers hold hands up

and clap as they weave. Some songs can be done very effectively using a talking style rather than singing. When a grand square or similar movement is used you don't need to say a thing — let the music do the work. Encourage dancers to join the singing on certain phrases, to echo your words with some tunes (as "bring back" in the record, "Bring Back Your Love to Me") or respond to questions such as "Are they blue?" in "Hazel Eyes." There are many things you can do to make your rendition of a particular number unique and result in numerous requests to do it again at a future dance.

NOTE: This section, especially prepared for SQUARE DANCING Magazine will, in all probability, be reprinted as a section of the Callers' Textbook. Because of its timeliness and brevity we include it in this format for callers as well as dancers to enjoy.

Programming is important. If selections are made on the basis of music or popularity only, the figures may tend to be repetitive. Ensure that your selections do not repeat the same breaks and that the figures are not too similar. Most callers are adept at substituting figures and breaks for those used by the recording caller and this technique can be used to advantage. You might use three different breaks and four different figures in one singing call, but don't overdo it. And don't do it with a dance that is at its peak of popularity or the

dancers will resent it. The reason it is popular is because they like it the way it is. Also bear in mind that overuse of this technique will make your dance take on the character of a patter dance. The whole idea is to relieve the dancer from the concentration normally required and to allow for the enjoyment of the dancing with as little strain and effort as possible.

You may wish to program an evening of request calls or an evening of your own favorites, but you will find that selecting these produces excellent dancer response. For example, you may call a "Love-In" using only dances with the word "love" in the titles, a "Sweet-heart Dance" using tunes with girl's names as a title, or a "Travelogue" with song titles that contain names of cities, states or other geographical locations. You may use a full evening of songs relating to modes of travel such as railroad, riverboat and truck driver songs. The possibilities are many for the caller who has a large repertoire of singing call records accumulated over the years.

Some Changes Necessary

Some of the older releases sometimes require a little updating to dance smoothly, or some figures to change to keep the movements from being too monotonous, but the results are worth the effort. Examining old singing calls can turn up some very interesting figures that are seldom used in current releases. They can be adapted for your evening's program and provide interesting and unexpected variety for your dancers. The "Encyclopedia of Singing Call Records" by Jim Cholmondeley is an excellent reference for researching singing call records.

You can also introduce variety by including contras and quadrilles such as "Back to Donegal," "Sweet Georgia Brown," and "Marching to Pretoria." You may also wish to include some easy mixers. However, material should not be used that requires more than a quick, simple explanation. Remember that a sing-along should not be a work session, but an easy-going, relaxing experience. Well phrased music which allows exactly eight beats for a right and left thru, ladies' chain, etc., is not only enjoyable to the dancer, but is a training experience in dancing to music. It develops good dancing habits by discouraging shortcuts, rushing and roughness.

A record like "Carolina Capers," which contains four segments instead of the usual

seven, can be used very effectively in this manner: Select a simple figure such as heads right and left thru and same ladies chain, sides right and left thru and same ladies chain, all circle left, swing corner and promenade. Give full cues the first time through, give less help the second and third time through, and let them dance the last time through from memory with no cues at all. The music gives all the help that is needed and it is beautiful to watch as well as to dance.

Avoid Over-Use

If you do a good job of programming and use sufficient variety you will find your dancers asking you to do sing-alongs more frequently. Do not do them too often, however, or they may lose their appeal. Follow the old show business adage and "leave them wanting more."

In summary, the club caller can provide a continuous sing-along program that dancers will thoroughly enjoy by following five simple principles: (1) use a variety of music, figures, and tempos; (2) program around a central theme; (3) be innovative in developing your style and presentation of each record; (4) provide spice by using quadrilles, simple contras, and easy mixers; (5) schedule sing-alongs regularly, but not too often.

Dancers—

A Sing-Along May Be Just What the Doctor Ordered

While today's dance programming covers a wide scale of dancer interest from simple, non-complicated basics to the programs involving hundreds of basics, it is nice to know that there is a middle-of-the-road type of program that can include virtually everyone. This is the sing-along.

Perhaps your club has already tried one of these programs. It may be that it has one or two of these each year. Some clubs use a sing-along as their annual BIG dance, bringing in more than one caller, selecting those who are particularly adept at singing calls.

While this article is especially geared to callers, it may provide some of you dancers with a programming idea for the future.

SQUARE DANCE DATE BOOK



- May 1-8 — Swap Shop, Fontana Village Resort, Fontana Dam, North Carolina
 May 4-6 — Crocus Festival, University Centre, University of Manitoba, Winnipeg, Manitoba, Canada
 May 5-6 — Annual Mid-Tex S/R/D Festival, Lanier Hi School, Austin, Texas
 May 5-6 — State S/D Convention, Municipal Auditorium, Topeka, Kansas
 May 5-7 — 31st Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
 May 6 — Blossomtime S/D Festival, High School, Berrien Springs, Michigan
 May 6 — 20th Annual Dance-O-Rama, State University College, Brockport, New York
 May 6 — Hotfooter's 7th Annual May Festival, Unatego High School, Otego, New York
 May 6 — Official Night Owl Dance, First Methodist Church, Cheyenne, Wyoming
 May 6-7 — 5th Maypole Dance, Munich, Germany
 May 7 — Jolly Ducks 2nd Annual Quack-Up, Community Center, Rosemead, California
 May 7 — Spring Fling, Elks and K of C Halls, Chicopee, Massachusetts
 May 8-15 — Rebel Roundup, Fontana Village Resort, Fontana Dam, North Carolina

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 May 12-13 — Big "U" Jamboree, Vernal, Utah
 May 12-14 — 3rd Annual Round-A-Vous, Student Center, Bradley University, Peoria, Illinois
 May 13 — 32nd Annual Jamboree, Myriad Convention Center, Oklahoma City, OK
 May 13-14 — Blossom Festival, St. Martin's Church Hall, Niagara Falls, Ontario, Canada
 May 13-15 — Hummel Dance, Sporthalle, Hamburg, Germany
 May 18-20 — International S/R/D Convention, McMaster University, Hamilton, Ontario, Canada
 May 19 — Election Special, NCACC Gym, Bethlehem, Pennsylvania
 May 19-20 — NE District Festival, Municipal Auditorium, Moberly, Missouri
 May 19-20 — Tulip Time Festival, Senior High School, Zeeland, Michigan
 May 19-20 — State Spring Festival & Election Dance, Salt Palace, Salt Lake City, Utah
 May 19-20 — 1st Dixie Roundup, Auditorium, Gatlinburg, Tennessee
 May 19-21 — Holiday in May R/D Weekend, Turkey Run, Marshall, Indiana
 May 19-21 — State Festival, Eastern N.M. University, Portales, New Mexico
 May 19-21 — 23rd Annual Festival, Hi School Gym, Traverse City, Michigan
 May 20-21 — S/R/D Double Dipper, Yavapai College Student Center, Prescott, Arizona
 May 22-29 — Accent on Rounds, Fontana Village Resort, Fontana Dam, N.C.
 May 25 — Jerry Haag-Eddie Powell Special, Eastland Vocational Center, Columbus, Ohio
 May 26 — Inauguration Special, NCACC Gym, Bethlehem, Pennsylvania

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 May 26-27 — Memorial Day Jamboree, Natchez Trace Inn, Tupelo, Mississippi
 May 26-28 — "Bridge of Stars" 25th Golden State Roundup, Civic Center, San Francisco, California
 May 26-28 — State S/R/D Convention, Exposition Park, Orlando, Florida
 May 26-28 — Azalea Festival, Brookings-Harbor Hi School Gym, Brookings, Oregon
 May 26-28 — Chaparral S/R/D Festival, Columbus, Ohio
 May 27 — 7th Annual Roundup, Walden Arena, Lively, Ontario, Canada
 May 27 — Alabama State S/R/D Convention, Civic Center, Montgomery, Alabama
 May 27-28 — 8th Annual R/D Festival, Worms, Germany
 May 27-29 — State S/D Festival, Great Falls, Montana
 May 27-29 — Memorial Day Weekend, Fease's Shady Rest Lodge, Rhinelander, Wisconsin
 May 28 — S/D Festival, "Great America," Marriott Park, Gurnee, Illinois
 May 28-30 — 5th Traveling Squares Convention, Salinas Valley Fairgrounds, King City, California
 May 29-June 5 — Fun Fest, Fontana Village Resort, Fontana Dam, North Carolina
 June 2-3 — 6th Chicago Area S/R/D Convention, Lyons Twp. Hi School, Western Springs, Illinois
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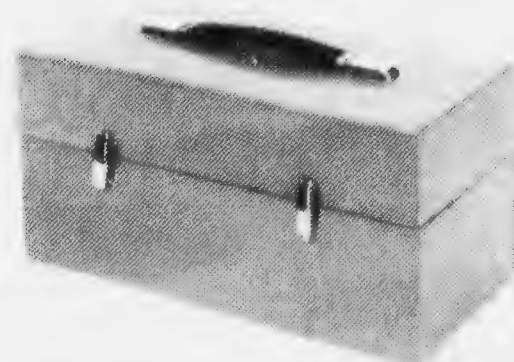
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June 2-4 — Turkey Run Weekend, Turkey Run State Park, Marshall, Indiana
June 3 — 4th Annual Summer Special, Elementary School, Timberville, Virginia
June 3 — 16th S/R/D Festival, Memorial Civic Center, Lubbock, Texas
June 9-10 — 28th Annual State S/D Festival, University of Puget Sound Campus, Tacoma, Washington
June 9-10 — Snow Mountain Roundup, Grandby, Colorado
June 9-10 — 1st Annual Skirts 'n Flirts St. Lawrence Area Festival, St. Lawrence University Campus, Canton, New York
June 9-10 — State Convention, Cook Convention Center, Memphis, Tennessee
June 9-10 — 29th Annual Mile-Hi S/R/D Festival, Prescott, Arizona
June 9-11 — 19th Buckeye S/R/D Convention, Exposition Center, Columbus, Ohio
June 9-11 — 11th Annual S/R/D Festival, Middle School, Mattawan, Michigan
June 9-11 — State S/D Convention, State University, Mankato, Minnesota
June 10-11 — 11th Annual Gold Digger's Jamboree, Fairgrounds & Diggins, Yreka, California
June 15-18 — State Festival, East Minico Jr. High School, Rupert, Idaho
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June 16-18 — Beginner Squares and Ballroom Dancing, East Hill Farm, Troy, New Hampshire

June 17 — Trail Dance, Elementary School Gym, Lyons, Colorado

June 17 — R/D Festival, Loretta Academy Cafeteria, El Paso, Texas

June 20 — National S/D Convention Trail Dance, Walter Johnston Park, Coffeyville, Kansas

June 21 — 22 — 6th Annual S/R/D Convention, Convention Center, Little Rock, Arkansas

June 22-24 — 27th National Square Dance Convention, Myriad Center, Oklahoma City, Oklahoma

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